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e printing and posting of my Rough Lists is a considerable expense to me. herefore appeal to the recipients to favour me occasionally with an order, erwise the sending of these Catalogues must be suspended.—B. Q.

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Two poems, the first on the battle of Terrouane from the original printed at Rome in 1513); the second on the battle of Flodden Field. The above copy has Earl Spencer's autograph presentation to B. H. Bright.

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[Continued on page 53

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3 parts in 1 vol. sm. 4to. MS. ON VELLUM, *beautifully written*, 135 *leaves*, 26 *lines to the page; hf. bd.* *About* 1190-1200 12 0 0

There are sixty-one Epistles by Hildebert, of which one is to the Queen of the English, and another to a Canon of Exeter. Then begins without any sufficient distinction the work of Alcuin in questions and answers sent by him with a preliminary letter to Singulfus. On page 19 ends the course of *Int* and *R* (*i.e.*, the rubricated catchwords for Interrogatio and Responsum). The work which proceeds without any heading on the next page may also be Alcuin's. It is remarkable for the *numerality* of its observations: for example, *Tres sunt quibus reconciliari debent homines . . Quatuor sunt que conferunt humilitatem . . Duas ad intelligendum . . Quatuor sunt que impediunt . . confessionem . . Duo sunt amores* etc.

2 BEDE. *Fol.* 5: Incipit prefatio uenabilis Bede psbiti sup eccliasticā historiā gentis anglo7. Ad Ceolwlfū regē . . *Fol.* 6: Incipit eccliastice historie gentis anglo7 lib primus. BRITANNIA occeani insula . . *Fol.* 91 *ends the list of Bede's works, and begins* De obitu venerabilis Bede *which ends on the reverse of that leaf with* Felix qui scripsit sit et qui talia fixit.

Fol. 1 *has on the obverse a letter, partly illegible, written about* 1570 *to accompany the book which was being lent to a friend. On the reverse is an inscription* Liber Sce Trinitatis de Kirkaam *written in the thirteenth century. Fol.* 2 *has on the obverse a coloured diagram of the Temple, accompanied by Bede's description of it in the margin. On the reverse begins* Reuelatio S. Ragneri mris *which was written about* 1180-90, *and ends on the obverse of fol.* 5. *On the reverse of fol.* 5 *in the original scribe's hand:* Liber ecclie xpi de Kirkaam. In hoc volumine continentur . . *mentioning six pieces which are no longer included in it.*

Small folio, MS. ON VELLUM *in double columns*, 38 *lines to the column, in a beautiful English hand, with numerous*

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ornamental letters, including two fine capitals of elaborate interlacements *About* 1160 70 0 0

FROM KIRKHAM PRIORY.—The legend of St. Ragnar belongs to Northampton where his relics lay, and where the miracles reported in the story took place. A Norseman, servant of the priest Bruning in the church of St. Peter in that city, always desirous of seeing his "drotinum" (lord) by whom he meant Peter, was informed in a vision that the Lord's accepted would be found in a certain place in the church. And thus the remains of St. Ragener were found at Northampton in the days of Edward the Confessor. This story seems to be unpublished.

3 BIBLIA LATINA, **MS. Sec. IX.** *Fol.* 1*a*: INCIPIT PREFATIO HIERONIMI DE TRĀSLATIONE GRECA . TRES LIBROS SALOMONIS idest prouerbia . ecclesiastes . canticū canticorū ueteri septuaginta intpretū auctoritate reddidi . . *Fol.* 1*b*: EXPLICIT PFATIO INCIPIT PROLOGVS . . IUNGAT EPISTOLA . . *Fol.* 2*a* : . . INCIPIT PROLOG BEATI HIERONIMI PRI IN LIBRIS SALOMONIS TRIBVS Nominibus uocatū fuisse . . *Fol.* 3*a* : . . INCIPIT LIBER PROVERBIORV̄ PARABOLE Salomonis . . *Fol.* 27*b*: . . EXPLICIT LIB PROVERBIORV̄ . . INCIPIT LIBER ECCLESIASTES . . Vanitas uanitatum . . *Fol.* 27*b*: . . INCIP CANTICV̄ CANTICORVM . . *Fol.* 31*b* : . . EXPLICIT SYR ASYRĪ HOC E CANTICV CANTICORVM . *Fol.* 32*a* : incipit liber sapientie . . *Fol.* 46*b*: . INCIPIT LIBER ECCLESIASTIC . . *Fol.* 82*b* : . . EXPLICIT LIBER HIESV FILI SYRACH INCIPIT EIUSDĒ ORATIO Confitebor tibi dne rex . . *Fol.* 83*b*, *col.* 1 : . . in tempore SUO EXPLICIT . . *col.* 2 : EI DECLINAVIT SALOMON GENVA SVA IN CONSPECTV TOTIVS ECCLESIE ISRAHEL et expandit manvs svas ad caelvm et dixit Dne ds israhel non est tibi similis . . *This ends in the upper part of fol.* 84*a*, *column* 1 *with the words:* si peccauerit uir in te. EXPLICIT PANARETOS id est Liber Ihv filii Sirach . . *Below this is a heading:* ARGVMENTV̄ IN EPISTOLA AD ROMANOS EPISTOLE. *Col.* 2 : pauli apostoli adromanos . . *On Fol.* 86 *ends the Prefatio* (*consisting of three distinct Argumenta*) *Fol.* 87*a*, *col.* 1: VERSVS DAMASI EPISCOPI HURBIS ROMAE Iam dudum saulus procerū pcepta secut' Cum dno patrias uellet pponere leges . . *Col.* 2 : Incipivnt capl. *Fol.* 88*a* : PAVLVS SERVVS IHVXPI uocatus apostolus . . *Fol.* 98*b* : INCIPIT AEPISTOLA . I . AD CORINTHIOS. *Fol.* 101*b* *ends with* Nolite fraudare inuicem nisi forte ex consensu ad tempus. *Then there is a gap between this and the third chap. of Philippians* . *Fol.* 102 *begins* tiamus et siquid aliter sapitis : *On fol.* 102*b* *begins* the Epistle to the Colossians. *Fol.* 105*a* : . INCIPIT EPLA ad THESSALNS . . *On fol.* 107*b* *begins the second Epistle to the Thessalonicans; on* 108*b* *the Epistle to Timothy; on* 111*b* *Timothy II; on* 114*a* *Titus; on* 115*a* *Philemon.* *Fol.* 116*b* : INCIPIT AEPLA AD HEBREOS . . *This ends on* 124*b*, *col* 1 . *col.* 2 : INCIPIT PROLOG SEPTE AEPISTOLARV̄

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CANONICARV. *The Canonical Epistles end on fol.* 139*a*, *and on the same page follows* Incipit Praefat. Sci. Hieronimi in libro Dabre iamin id est verba Diervm. *This preface ends on* 140*a*, and is followed immediately by the text of Chronicles. *The second Book of Chronicles ends on fol.* 172. *Fol.* 173*a*: Incip praefatio Sci Hieronomi in Apocalypsi. *On* 174*b* the text of the Apocalypse begins *and it ends on* 189*a*, *col.* 1. Incipit Cōmemoratio Basilicæ Dedicationis Sci Michaelis Archangeli Qvod est. IIII. kl. Octvbris. *This ends on* 191*b*. *Fol.* 192*a*, *col.* 1, *contains the last* 23 *lines of the Apocalypse in an older hand than the same lines which occur in duplicate on fol.* 189. 192*a*, *col.* 2: Explicit Apocalypsis Incipit Sermo Sci Ambrosii Episcopi de Assvmpcione beate et gloriose Virginis Mariae qve celebrat. xviii kldas Semtembris. *On the back begins the Sermon with a curious and elaborate combination of capital letters.* Adest dilectissimi Fratres dies valde venerabilis . . *It ends on the reverse of* 199 *and is followed on the same page by* Sermo Sci Ieronimi in Assvmpcione Sce Mariae ad Paulā et Eustochium. *The original writing of this discourse ends on* 214*a*; *a later hand has continued the matter on* 214*b* *and still left the piece unfinished.*

Square folio, MS. ON VELLUM IN A FINE CAROLINGIAN HAND, *written in double columns*, 29 *lines to the column; with numerous very large capitals ornamented with interlaced and grotesque work, and several intitulations in Uncials and Rustic Capitals, the great initials decorated in the Irish style; hf. bd.* *About A.D.* 800 150 0 0

A Frankish MS. of extremely interesting character, which represents the text of St. Jerome as purified by Alcuin. The arrangement of the books is very curious, and must have been suggested by some liturgical reason. Some of the constituent parts of this volume are very rare in MS., including even the first preface of St. Jerome. The book came from the monastery of St. Illidius in Clermont (Auvergne).

4 BIBLIA LATINA. *Fol.* 1: GENESIS. | Incipit epla sci ieronimi pbri ad pau | linum de omnib3 diuine hystorie li | bris epm. | FRATER | AMBRO | SIVS | tua . . *Fol.* 4: IN PRIN | cipio creauit deus . .

Thick folio, A SPLENDIDLY ILLUMINATED MS. ON FINE VELLUM, 499 *leaves, written in double columns*, 52 *lines to the column, in a beautiful Italian Gothic hand; with about* 150 *brilliant pieces of decorative design either in miniatures or figured borders; — a grand volume in old red morocco gilt, bound for an Elector of Bavaria about* 1770 *with his arms on the sides* *About* 1320 350 0 0

A remarkably fine and splendid volume. It is curious that the illustrations in the first half of the book are executed in the rather severe style of thirteenth-century French work, while all the rest are in the richer Italian style of the time at which the book was written. The work was, however, carried out entirely in the one place and at

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the one period, and must have been done for some magnate of Northern Italy. On the fly-leaf there is written in pencil "Ex Bibliotheca Palatina Mannh." and the MS. is therefore supposed to have been in the Mannheim library. The arms on the sides are, however, those of Bavaria impaled with the shield of a consort and surmounted by a royal crown.—Mr. Stuart, of Aldenham Abbey, whose bookplate is found inside the cover, has added his crest on the outside.

This volume fetched £490 at the Stuart sale at Christie's in March, 1895.

5 THE BRUT CHRONICLE. Here begynneth a book callyd the Cronycle of Engelonde of whiche book bysyde the prologe this ys the furste chapytre. In the noble londe of Surrie y' was a noble knyge and a myghty and a man of grete renoūn y^t^ meñ callid Diaclician' y^t^ well & worthly hym gouu'ed & rewlid . . *Leaf* 148 : . . and at eu'y gate ii or iii ml. of good menes bodys armed and manfully coūntred w^t^ oure Englishmen.

Small folio, FINE MS. ON VELLUM, 33-40 *lines per page, in a clear Courthand; in the original oak binding covered with russia* *About* 1460-70 42 0 0

This MS. ends with the proceedings of the Siege of Rouen in 1418, not coming down to the surrender of the city early in 1419.

6 ——— Here begynneth a booke which is called Brute the Cronycles of Englonde. Cap. primo. This booke treteth and telleth of ye kynges and pncipal lordes yat euer were in yis londe and of auentures and wondreful yinges and batailles and other notable Actes . . what befel in ye lande aforetyme and called hem Cronycles And in yis lande haue ben from Brute vnto kyng Edward ye third after conquest . . compiled shortly in yis boke ye which conteyneth ccxxxviiii chapitres withoute the prothogoll or prolog *Next follows a red-ink heading of nine lines, succeeded by the beginning of the work.* Somtyme in ye noble londe of Surry ye' was a man of grete renoun called Dioclisian whiche wele & worthely rewlyd him and all his Realme . . *Fol.* 171 : . . countred wiy oure englissh men and much peple slayne . . And yis sege durid xx woukes . . . And yanne ye kyng entred in to ye toune and rested him in the Castell til ye toune was sette in reule and in gou'naunce.

Small folio, FINE MS. ON VELLUM, 33 *lines to the page, written in an upright cursive hand of great elegance and regularity, decorated with a beautiful illuminated border of pure English style on the first page, and with ornamental initials throughout the volume; in a handsome old gilt russia binding of Harleian style executed about* 1740 *for Maurice Johnson of Spalding, whose engraved bookplate, dated* 1735, *is pasted inside the cover* *About* 1450 120 0 0

This fine MS. has 21 lines more at the end than the preceding one, and thus carries the narrative down to January, 1419.

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7 THE BRUT CHRONICLE. Here may a man heren how Englonde was ffirste callyd Albyon and thurghe whom hit hadde ye name. In ye nobyl lande off Syrrye ther was a nobyl Kyng and a myghty that men callyth Dioclician yat wel and worthely hym gouernyd and rewlyth thurgh his nobyl Cheualrye . . *Fol.* 126: . . And yan ye kyng entryd into ye town and restyd hym In the Castell tyl ye towne was sett in reule and in gou'nance. *Then follows an English poem of* 151 *lines* (*which begins*

And more yey schulde undyrtake
A castell for oure kynge to make

and ends with

Amen say we all ffor charyte)

This ends on the reverse of fol. 128, *and is followed by* 21 *leaves which continue the history down to the holding of Parliament at Westminster in* 1445, *where it breaks off, leaf* 150 *being torn away.*

Small folio, MS. ON VELLUM AND PAPER MIXED, 38 *lines to the page, written in a small cursive hand; in the original boards covered with whitish leather* *About* 1455-60 50 0 0

This MS. belonged in 1463-70 to Abbat John Nuton of Battle Abbey, and was probably written for him within the walls of that famous house. There are several notes recording his ownership (one of them written by Sennahoi Mastiw = Johannes Witsam) and his initials I N appear on the first page.

The poem on the Siege of Rouen is found in some copies of the Brute Chronicle, but is rare.

8 CHAUCER ON THE ASTROLOBE. *Fol.* 1: [PETRUS PEREGRINUS] Incipit Tractatus Magnetis. Amicorum intime, quandam magnetis lapidis naturam occultam a te interpellatus rudi narratione tibi reserabo . . *Fol.* 6*a*: Explicit tractat' magnetis Incipit tractatus Arsmetrie . . *Fol.* 18*b*: . . pporcio que superius dicta est in omnibus. ASTRALABIUM [by CHAUCER]: Lytil Lowys my sone I pseyue wele by ctayne euidence thin abilte to lerne science tochyng nombres and pporcōns. And as wele consider I thi besy prayer in special to lerne the tretis of the Astralaby. . . *Fol.* 31*a*: . . But the contrarie pties thu schalt seen be the cowrs of the mone. Ffor the mone mevith ye contrarie from othre planetes as in here epicircle but in none othre maner.

3 parts in 1 vol. sm. folio, MS. ON VELLUM *by an English hand*, 31 *leaves*, 34 *lines to the page with rubrications and coloured initials, and a number of finely drawn diagrams; in a fifteenth-century limp parchment wrapper* *England, about* 1410 36 0 0

A MS. of Chaucer needs no recommendation, but of the Treatise on the Magnet it has to be observed that this is the first work ever written on the subject, apart from mere allusions and from the problematic existence of Chinese treatises. According to Gilbert (the author of the famous book De Magnete) Petrus Peregrinus Maricurtensis wrote his Epistle before 1300.

9 CICERONIS RHETORICA. Etsi negociis familiaribus impediti . . Small 4to. MS. ON VELLUM, *in a clear and handsome Italian hand; 77 leaves, 24 lines to the page; in russia, gilt edges, from the libraries of Dr. Drury and Sir Thomas Phillipps* *About* 1400-1410 4 4 0

On the first fly-leaf there is an inscription apparently of the late part of the fifteenth century describing the MS. as "Hic codex est Monasterii Sti. Johannes Baptiste in Rebdorff ordinis Canonicorum Regularium diui Augustini episcopi eystetn dyocesis Et continet in see Rethoricam Tullii."

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10 COUNTESS OF ESSEX AND OVERBURY MURDER. *Page* 1: Divorse betwn Lady Francis Howard and Robert Earl of Essex 1613. *Page* 33: The Proceedings against Richard Weston at his Arraignement (for the murder of Sir Thomas Overbury). *Pa.* 85: Confession of Sir Jarwes Elvash. *Pa.* 98: The Arraignement of Anne Turner. *Pa.* 129: The Confession of James Ffrancklin. *Pa.* 150: The proceedings againste Sir Thomas Monson.

Small 4to. *MS. on paper; bound for James I whose crown and shield are stamped on the sides, in the small whole-gilt form which was only used for his private library* 1616 4 4 0

With the bookplate (about 1750) of Archdeacon Sharp.—This copy must have been made for the King, who was deeply interested in the whole affair, since the lady who had obtained the divorce and poisoned Overbury, was the wife of his favourite Carr Earl of Somerset.

11 DIOGENES LAERTIUS. Laertii diogenis vitae atque sententiae eorum qui in philosophia claruerũt lib. I. inc. *This intitulation on p. 4 is preceded by a dedication of* 3 *pp. headed* Clarissimo ac optimo uiro Cosmo de medicis Ambrosius in domino aeternam salutem.

Small folio, FINE MS. ON VELLUM, 240 *leaves*, 28 *long lines to the page, in clear and handsome Roman characters; many illuminated initials with interlaced ornamentation, and on the first page a full border of similar character, enclosing in its lower portion an escutcheon; calf* *About* 1450 15 0 0

The escutcheon is: *azure, a fess or charged with three bezants azure; a lion or in chief, and three bezants or in base.* It seems to be a modification of the Medici arms.

This copy was probably made from the autograph MS. then in the possession of Cosmo de Medici; which had been presented to him before 1439 by the translator, Ambrogio Camaldolese.

12 ELIZABETH (Queen) and the Cinque Ports. Documents of historical interest, two of which bear her signature, as below, *stitched in a folio cover* 1546-1604 18 18 0

1. Letter to Lord Cobham, Warden of the Cinque Ports, ordering restitution of a Dutch ship seized under letters of reprisal at Dover 3 May, 1560
   With the Queen's signature "Eliz.," and seal; a copy of portion of the treaty of 1542 enclosed.
2. Warrant to the Warden of the Cinque Ports, authorising him to give licence for private ships to attack and seize the pirate vessels in the narrow seas. "Elizabeth" 22 May, 1577
3. Henry VIII's Summons to the Lord Warden of the Cinque Ports to obtain lists of men holding property to a certain value in any of the said Ports 30 November, 1546
4. Certificate from the Mayor of Rye addressed to Sir Thomas Cheney testifying no inhabitant within the liberties of that town was liable to assessment under the conditions of the King's summons. With seal 12 January, 1546-7
5. Extracts from Orders issued by Richard II and Henry IV relating to subsidies from inhabitants of the Cinque Ports About 1577
6. Letter from the Commissioners for the control of the subsidies from the Cinque Ports, to the Constable of Dover, for the attendance of jurors on the matter 3 April, 1565
   With the signatures of Thomas Wotton, Warham St. Leger, and Hugh Cartwright.
7. Letter of the Commissioners to the Lieutenant of Dover Castle on the same subject, signed by Cotton, Cartwright, and Hendle 10 April, 1565
8. Sir Thomas Fane's Letter to the Warden of the Cinque Ports (Lord Northampton) relating to the payment of the garrison of Dover Castle, etc. Signed "Tho. Ffane" *Boston*, 17 Oct., 1604

13 EUCLID. *Fol.* 1 *reverse:* In hoc libro continetur Geometria Euclidis cum commento magistri Campani. *Fol.* 2 *a:* Pvnctus est cuius pars non est. Linea est longitudo sine latitudine cuius extremitates sunt . 2 . puncta . . *Fol.* 165*b*: . . Finitur 15 liber. Explicit geometria Euclidis cũ cõmento magistri campani

Small folio, *the text in large letters, the commentary in small characters, the first* 43 *pp. illustrated with neatly-drawn diagrams; hf. bd.* *About A.D.* 1300 42 0 0

On the obverse of the first leaf is an inscription "Magistri Adolphi de Werda" written in the fourteenth century; and on the last page in an English hand of the early part of the fifteenth century "Liber iste fuit Domini Armachani."

This is one of the most ancient examples of the complete medieval Euclid which can be purchased.

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14 FESTUS. Pauli Diaconi compendium operis Festi Pompeii de Verborum significatione, 8vo. *MS. beautifully written in Roman letters*, UPON FINE VELLUM, 148 *leaves*, 24 *lines to the page; hf. bd. from the Drury and Phillipps libraries* *About* 1460 7 0 0

By an Italian hand. The dedication by Paulus Diaconus to Charles the Great is found at the end.

15 FIERABRAS. ENGLISH METRICAL ROMANCE OF THE SOWDON OF BABYLOYNE. *Page* 1: [G]od in glorye of myghteste moost | That al thinge made in Sapience | By vertue of woorde and holy goost | Gyvinge to man grete excellence | . . *Pa.* 81: Here endithe the Romaunce of the Sowdon of Babyloyne And of Fferumbras his sone who conquerede Rome And Kynge Charles off Ffraunce with xii Dosyperes toke the Sowdon in the feelde And smote of his heede . .

Small folio, MS. ON VELLUM, 41 *leaves*, 42 *lines to the page; hf. bd., from the libraries of Richard Farmer, George Steevens, Octavius Gilchrist, Richard Heber, and Sir Thomas Phillipps*, UNIQUE *About* 1450 80 0 0

An article of the highest interest and value in early English poetical literature. As a specimen, here are some lines from the second page—

Hit bifelle by twyxte March and Maye
  Whan kynde corage begynneth to pryke
Whan frith and felde wexen gaye
  And every wight desireth his like
Whan louers slepen with opyn yze
  As nightyngalis on grene tre
And sore desire pat thai cowde flye
  That thay myghte with here louer be

16 GERVASE OF TILBURY'S Chronicle. Fol. 1: Incipiūt Ocia Imperialia a Mgro Geruasio edita . .

Small folio, *MS. on paper*, 65 *leaves, double columns*, 38 *lines to the column; red morocco, from the Phillipps library* *About* 1440-50 4 14 6

A general chronicle by an Englishman, but dedicated to the Emperor Otto IV. Its peculiar interest has been pointed out by Thomas Wright, as a storehouse of old legends and superstitions popular in England.—It is bound up with the following printed books:—

GUIDO COLONNA. *Fol.* 1: Prologus historie Troiane Incipit prologus super historia destructōis Troie: composita per iudicē Guidonem de columna messanensem. 87 *leaves, double columns*, 43 *lines to the column; with signatures* a-l *in eights* (al *a blank leaf cut away*) . . (*Strassburg? about* 1480)

GESTA ROMANORUM. *Fol.* 1: Gesta Romaoꝝ. Foliū Primū . | Ex gestis . . . . small folio, *printed in double columns, on numbered leaves; the last leaf of Table wanting* *S. n.* (*Cologne, about* 1485)

Not in Hain. Each leaf is numbered on back and front, and there would be 99 leaves if the last one were not missing. The colophon occupies five lines at the top of the second column of leaf XCij obverse.

17 GRATIANI COLLECTIO DECRETALIUM . . small folio, MS. ON VELLUM BY AN ENGLISH HAND, 195 *leaves, double columns*, 55 *lines to the column, with numerous painted initials; hf. bd.* (*Reading Abbey,*) *about* 1225 18 0 0

With James Bowen's name and the date 1745 written on the first leaf. There are also two leaves of paper prefixed by him, giving within ornamental designs a neatly written account of the book.

The first leaf of the MS. is missing, but it only contained a part of the Tabula; the work itself is complete, beginning on what is the fifth leaf of the book.

This is in a similar handwriting to the Gregorius described above, but the letters are much smaller and the number of lines more numerous.

The last two leaves contain a number of Papal rescripts which do not belong to the text but are supplementary in matter.

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Greek MSS.: £ s. d.

20 SAYINGS AND HOMILIES OF THE HOLY FATHERS, *in Greek*, smallest 4to. *MS. on paper, beautifully written*, 220 *leaves*, 32 *lines to the page; in a sixteenth-century binding* *About* 1300 3 3 0

Among the holy personages are Barsanuphius, Clement, Dionysius Areopagita, Pambo, Daniel Stylites, Macarius, Marcianus, Basilius, Anastasius Sinaita, Agathonicus, Moyses the Abbot, Ephraim, Simeon, Ignatius, Dorotheus, Apollo, etc. etc.

21 SYNESIUS Νικάνδρῳ. Ἐγὼ ὁ Συνέσιος ἐγεννησάμεν . . (Epistles of Synesius, *in Greek*) sm. 4to. *MS. on paper*, 178 *leaves*, 24 *lines to the page; bds.* (*Levant*,) 1766 1 0 0

22 ISAAC SYRUS. Τοῦ . . Ισαὰκ τοῦ Σύρου Επισκ. Νινευι . Λόγοι ασκητικόι, small 4to. *MS. on paper*, 158 *leaves*, 17 *lines to the page; calf* (*Levant*,) *about* 1740 0 10 0

23 HYMNS OF THE GREEK CHURCH. Ἀρχῆ . τῶν σημαδίων . . παρὰ τῶν ποιητῶν παλαιώντε καὶ νέων . . sm. 4to. *MS. on paper, with* MUSIC *in pneums on every page of the text*, 253 *leaves*, 22 *lines to the page; in the original stamped binding* (*Levant, about* 1600) 2 0 0

24 ANTHOLOGIUM. Ανθολόγιον μηνὶ Σεπτεμβρίῳ . . sm. 8vo. *MS. on paper, with* MUSIC *in pneums on every page of the book*, 214 *leaves*, 24 *lines to the page; in the original stamped binding* (*Levant, about* 1620) 1 5 0

25 Καταλογος . . [Lambros (Spyridion) Catalogue of the Codices in the Monastery of the Virgin in the island of Andros], *in Greek*, 8vo. *sd.* *Athens*, 1898 0 5 0

In 104 numbers, describing 500 or 600 distinct articles, ranging in date from the 13th to the 18th century.

26 GREGORII (S.) MORALIUM LIBRI XVI, folio, FINE ENGLISH MANUSCRIPT ON VELLUM, 207 *leaves, written in double columns*, 43 *lines to the column, with fine painted initials of decorative design; hf. bd.* (*Reading Abbey*,) *about* 1150 30 0 0

The handwriting is of remarkable beauty and regularity. It is the finest kind that was used in the Reading books, and is recognisable by any one who has seen the better volumes of that library.

The signature of Rog. Reynoldes (about 1588) appears on the first page, with a statement of the cost of the book as 3 shillings. It had previously belonged to Clement Burdett, and had cost him £1. 10*s* 4*d*, according to his memorandum on the first page of Book VII. It does not bear the name of James Bowen (about 1740) but from the binding we know that it belonged to him, along with other books from Reading Abbey. Finally it passed into the hands of Sir Thomas Phillips.

26* HIGDEN'S POLYCHRONICON. *Leaves* 1-8 *contain the Tabula. Leaf* 9: Liber Pmus. Incipit pfacio in historiā que dr. policronica. Capitulū pmum. Post pclaros artiū scriptores . . *Leaf* 10*b*: Pfacio scda . . . Pfacō tcia . . *Leaf* 184*b*: Incipit liber Septimus . . *Fol.* 222*b*: . . contractis trengis et induciis inter reges utrosque discessum est. Annoque Dni Milliō CCCxxxix Rex Angl E tercius post conqestum deuastauit destruxit combussit et spoliauit in regno Francie villas Mille VCC et vi quarum quelibet habuit ecclesiam parochialem, exceptis castris et maneriis magnorum dominorum, et aliis fortaliciis, et expectauit Philippum de Valesio regem Francie per duos dies continue in campo qui tunc noluit venire.

Small folio, ENGLISH MS. ON VELLUM, FROM THE LIBRARY OF CROYLAND ABBEY, *in double columns*, 42 *lines to the column; with* 7 *fine large illuminated initials* (*one of which is intended to pourtray Higden himself*) *and numerous ornamental capitals in blue and red; bound in old gilt*

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£ s. d.

russia, with the elaborate engraved bookplate of Maurice Johnson of Spalding (1735) *Liber Croylandie, about* 1370 50 0 0

This must have been transcribed from the author's earliest text, for he ultimately continued it down to 1357, suppressing the final passage which appears in the above Croyland copy. The inscription "Liber Croylandie" on the first page of the text appears to have been written about 1440. The book had previously belonged to Magister Thomas of Grantham (about 1370-80) according to his inscription on the flyleaf; and to Dominus Richardus Blesworthe (about 1410-20) whose name is written on one of the margins.

27 HILARY OF POITIERS. *Fol.* 1: Incipit prologus in uitā beati Siluestri pape . . me de greco in latinum transferre precepisti . . beatissime pater . . Incipit uita. Siluester igitur cum esset infantulus . . *This life ends at the top of leaf* 12 *obverse.* Incipit prefacō in uitā beati Hylarii pictauorum episcopi . . Fortunatus . . Incipit uita Igitur beatus Hylarius. *Fol.* 14: Epla beati Hylarii ad Apram filiam. *Fol.* 15*b*: Incipit translacō corporis sci Benedicti Cum diu gens langobardorum infidelitatis sue tenebras . . *Fol.* 18*b*: Explicit translatio corpis sci benedicti ⁊ sce scolastice sororis eius. Pauca de mirabilibus que per beatum Benedictum . . ipso quiescente . . *Fol.* 24*b*: . . cui manet honor et indeficiens semper et usquequaque imperium in scla seculorum Amen.

Small folio, MS. ON VELLUM, 24 *leaves, double columns,* 38 *lines to the column; in a sixteenth century calf binding, rebacked with vellum* *About* 1190-1200 7 7 0

28 HISTORICAL AND ANTIQUARIAN OPUSCULA, *in Latin,* small 4to. MSS. ON VELLUM, *collected in a single volume, with a limp parchment cover* *About* 1280-1370 36 0 0

Very interesting and curious. Evidently the work of successive scholars in some English monastery. The contents are as below. The book was formerly in the collection of Sir John Savile (temp. Jac. I).

Fol. 1, a leaf of a sermon or discourse "de Avaritia" *About* 1280

Ff. 2-28, a Chronicle of England, Scotland, and France, in Latin, wanting a leaf or so at beginning, and therefore commencing the narrative with A.D. 626. It ends with the year 1347, at which time the writer left off *About* 1350

Ff. 29-31, MERLINUS. The Prophecies, in Latin, 4½ pp. 42 lines to the page *About* 1320

F. 31, Descripcio Scocie. Only 20 closely written lines, written evidently before 1325. It mentions Robert Bruz of Anenderdale and William Ferrers of Kircebrigg. (The latter died in 1325).

31-32, De conditionibus bone Uxoris, 7 lines.

32, De Arte Amandi, a poem of 90 verses beginning
Principio quod amare velis reperire labora
Qui nova nunc primum miles in arma ruis
and ending: Oscula qui sensit si non et cetera sumpsit *About* 1320

Fol. 33, De Babilonia, 17 lines; De Monte Oliveti, 11 lines.
Forty verses beginning Cur mundus militat sub vana gloria.
Confessio Marie Egipt. quam fecit Zosimo "Germine non humili . . ." 121 verses *About* 1320-30

Fol. 34, another piece on the same, *beginning* Hoc novi tutum quondam sic esse locutum *About* 1350

36*b*, Lamentatio super excidio vrbis Troiane. 66 *verses, beginning with the well-known* Pergama flere volo *About* 1350

37-43, Alexandri Epistola ad Aristotelem. Nuper tui memor . . *with two drawings of heads* *About* 1350

44-46, De Purgatorio ostenso Sto. Patricio in Hibernia. Cum in Hybernia predicare uerbum Dei Scs Patricius atz miraculis gloriosis choruscaret . . 6 *pp. left incomplete* *About* 1370

47, a continuation of the discourse on fol. 1 *About* 1280

29 HYGINUS, etc.

Cicero de somnio Supionis, 8 *leaves*

—— de Peticione Consulatus, 15 *leaves*

Hyginii Poeticon Astronomicon opus . . de Mundi ac sphere declaratione. 75 *leaves, including a drawing of the* Scemma Sphericum. *Dated at the end* 1487

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£ s. d.

Cicero de Fato, 17 *leaves*
Cicero de Uniuersitate, 15 *leaves*
Rethorica enim assecutiva Dyalectice est . . 6 *leaves*
Phalaridis Epistole translate per Franciscum Aretinum, 41 *leaves*
Æneæ Sylvii Epistola ad Sigismundum [de Amore; sub nomine Hannibalis] 4 *leaves*

—— in 1 vol. small 4to. *MS. on paper; russia extra, gilt edges, from the Drury library* 14(80)-87

This is an interesting volume. Dr. Drury was a sagacious and successful collector.

30 IRELAND. A Short History of Ireland down to the arrival of Henry II; followed by an account of Irish families and their septs; and finally a list of propertyes throughout the island held by Irish and Anglo-Irish owners in the later part of the seventeenth century. Small 4to. *MS. on paper*, 189 *leaves; hf. russia*, from the collections of Sir William Betham and *Sir Thomas Phillipps* *About* 1700 4 10 (

Written apparently by Macmahon of Thomond; and containing a number of useful facts and opinions from the point of view of the native landed aristocracy of the county.

31 ISIDORI SYNONYMA SEU SOLILOQUIA. *Fol.* 1 *reverse:* IN NOMINE DEI SVMMI IHSVS sequenti hoc libro qui nuncupatur sinonima id est multa uerba in unam significationem coeuncia sce recordacionis ysidorus archieps ex hispania introducit personā hominis in erūnis psentis scli sese deflentis . . *Fol.* 2: Incipit prefacio soliloquior' . . *On reverse*: Incipit liber Ysidori epi. *Fol.* 70: . . Nichil mi te carius . nichil mi te dulcius . tu mi supra vitā meā places. Deo gras semp domino meo ihu xpo gras . in omnia scla sclor'. Amen.

Small 4to. (square 12mo.) MS. ON VELLUM, *in Carolingian characters, with* 3 *large lacertine initials in red and white, and several headings in capital letters in red ink; bound in ancient wooden boards covered with whitish leather; from the Phillipps collection* *About A.D.* 1000 14 0 (

On the second leaf there is an inscription "Iste libellus ptinet ad Monasterium scm in . . " The last word is erased; if it had been left, we should probably have seen the name of some place on the North-eastern border of France. On the brass clasp which remains, and which seems to be of thirteenth or fourteenth century, is the word "Ave."

32 JEAN D'ABBEVILLE. Licet cum martha sollicitarer . . . INCIPIUNT OMELIE MAGISTRI IOHANNIS DE ABBATISVILLA . . large 8vo. or small 4to. MS. ON VELLUM, *written in a minute but clear and handsome character,* 207 *leaves, in double columns,* 36 *lines to the column; in an old calf binding with the bookplate of Maurice Johnson of Spalding* (1735) *About* 1290-1300

John Preston "Penitentiarius Anglie" bought the book for 5 florins (about the year 1400), as we learn from his inscription on the first page. A slip of parchment inserted at the beginning by the Librarian of St. Augustine's Monastery near Canterbury, records that he had placed it in that library. It runs thus "Omelie magri Johis de Abbis villa, de acquisitione magri Johis Preston de libraria mōstij sci Augustini extra muros Cantuar. Dist. g. G p°." This was written about 1410, and on the same slip a later hand has added, higher up, "G M 1475."

On the fly-leaf at the end are a dozen lines of French verse in a fourteenth century hand, beginning

Flour de flours, Columbine, de mes dolours playn medicine.

33 HISTORIA ALEXANDRI. Incipit liber de gestis magni Regis Alexandri totius orbis conquestoris. Egipcii scientes mensuram terre vndasque maris . . *Fol.* 47: . . duodecima Alexandria est que dicitur Egiptus. Explicit liber magni Alexandri . .

HISTORIA TRIUM REGUM. *Fol.* 1: Cum venerandissimorum trium Magorum ymo verius trium Regum gloriosissimorum universus mundus ab ortu solis usque ad occasum laudibus et meritis iam sit plenus . . *Fol.* 46: . . Explicit historia trium Regum Beatorum.

2 vols. in 1, small folio, MS. ON VELLUM, 96 *leaves including three blanks,* 36 *long lines to the page; in the original wooden boards re-covered with calf* *Written in England about* 1400 12 0 0

Two famous medieval Romances. On the last leaf, by the side of the colophon, a later writer (about 1420-30) has added the words "qd. w. ysham", as though claiming to be the original scribe.

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HORATIUS. *Fol.* 1: Incipit Sermonum oratij flaccj liber pmus feliciter. Qvi fit mecenas ut nemo quā sibi sortem . . *Fol.* 45: Poetica . . Hvmano capiti cervicem . . *Fol.* 55: INcipiunt Epistole Oratij Flaccj. *Fol.* 89: . . Atque agit in segetes et terra condit aratrum. Finis.

8vo. *MS. on paper in an Italian hand; 24 lines to the page, with a few glosses on the margins; the first initial illuminated; in the original binding of stamped leather (rebacked) from the Sussex and Phillipps collections* *About* 1440-50 8 8 0

The name of "Franciscus Simonis" is written in a seventeenth-century hand on the last fly-leaf.

HORATIUS. COMMENTARIUS ACRONIS. *Fol.* 1: ORATIVS Flaccus libertino patre natus in Apulia cum patre in Sabinos migravit . . *Fol.* 3: . . Moecenas at. edite re. hominum scribit officia . . *Fol.* 97: Hvmano capiti . . *Fol.* 116: Sermonuʒ libri iō dicti q vili s'mone . . *Fol.* 158: . . Finis 17 Febr. 1462.

Small 4to. *MS. on paper, written in an Italian hand, 29 lines to the page, with ornamental initials; bds.* 1462 4 10 0

HORE BEATE MARIE VIRGINIS S'M USUM ROMANE [CURIE].

Small 8vo. ILLUMINATED MS. ON VELLUM (6½ × 4½ *inches*) WITH 59 MINIATURES *painted by a Franco-Flemish artist in a style unsurpassed for its qualities of design and colouring; with* 310 *Borders, in which flowers, fruits, birds, beasts, and insects, are vividly pourtrayed in ornamental patterns upon a ground of brilliant gold.*

In an old French binding of gilt red morocco executed about 1640-50, *enclosed in a morocco case* *Brabant? about* 1485 400 0 0

A lovely book, in which the eye is alternately attracted by the exquisite landscapes, the graceful figure-pictures, the glorious harmonies of colour, and the new Flemish fashion of painting cut flowers in relief upon a gold background. There is a delightful greenery in the landscapes, which all indicate that the painter had in his mind or in his daily view broad fields and swelling uplands, rich with verdure, and crowned in the distance by the towers and walls of some lordly fortalice.

The pictures in the Calendar are—

1. An old man warming his hands before a fire within a hooded hearth. 2. Aquarius. A naked man pouring water from two bronze jugs, in a landscape with leafless trees. 3. A comfortable burgher at breakfast, seated behind a round table covered with a white linen cloth; a dog sitting up on his hind legs and begging scraps from his master. 4. A cold winter scene, with leafless trees, a dismal sky, and a river or canal in which swim two fishes: the Pisces of the Zodiac. 5. A peasant cutting twigs in a field, in the near distance other fields within palings, with trees; and far off, a church and a distant hill beneath a blue sky flecked with white clouds. 6. A ram (Aries) in a green pasture enclosed with wooden palings; in the distance slopes of paler green and a few trees without leafage. 7. A young man walking down a sloping pathway in the midst of greenery; he wears a red cap, but carries a plumed hat in his left hand and a spray of hawthorn leaves in his right; on the height behind him is a large castle with high towers and crenellated walls. 8. A bull in the foreground (Taurus); behind are grassy knolls and a pathway is seen winding through fields to a church connected with a tower. 9. A falconer going into the greenwood with a hawk

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on his wrist, a greyhound and another dog accompanying him. 10. The Twins (Gemini). 11. A mower in a field, woods in the background. 12. A river flowing through hilly ground, a crayfish on the surface of the water (Cancer). 13. A man reaping, a turreted castle and church on the green upland behind. 14. (Leo) a lion in a wood. 15. A man tying sheaves of corn, a hill and trees in the distance. 16. A lady walking in a fair landscape (Virgo). 17. A man treading grapes in a vat, the wine flowing into a tub from which another man pours it into a barrel. 18. A tree on hilly ground, a pair of scales hanging from it (Libra). 19. A man scattering seed in the ploughed ground, towers and green fields in the distance. 20. A pretty landscape, a black scorpion clambering up a green knoll (Scorpio). 21. A woodman with a staff with which he strikes down mast for a number of pigs around him. 22. A centaur on a wooded height (Sagittarius). 23. A closed farmhouse yard, a man raising a large mallet to strike a big pig beside him. 24. On the side of a woody hill a monstrous figure compounded of a goat and a serpent (Capricorn). 25. St. John in Patmos. 26. St. Luke painting a portrait of the Virgin. 27. St. Matthew writing his Gospel. 28. St. Mark. (25, 26, 27, 28 are all of tiny dimensions). 29. The Annunciation, a superb picture of a Church-interior, with the Virgin, the Angel and the Dove; on the border below are some flowers and fruits lying on a pale gold ground, and exquisitely painted. 30. The Visitation in the midst of a landscape of wooded uplands. Behind the Virgin lies her mansion surrounded by a moat with a wooden bridge which she has just crossed to meet her visitors. In the border below is another show of cut flowers and strawberries. 31. The Stable at Bethlehem, a towered city in the background. The Virgin kneels before the tiny Saviour who lies on straw and is surrounded by child-angels. 32. The Warning to the Shepherds. A darkening landscape, towers and houses in the middle distance on the left, the shepherds and their sheep in the foreground, a burst of gold light in the upper skies, from which the angel appears to swim in lustre through the darkness. One of the three shepherds is a woman. 33. The Adoration of the Kings, a large design with nine figures. 34. The Presentation, nine figures within the pillared interior of the Temple. 35. The Slaughter of the Innocents, the foremost incident being shown outside a thatched wooden cottage in the foreground, other such scenes and cottages in the middle distance, hills and towers in the background. Painted with great energy and expressiveness. 36. Christ and the Virgin sitting enthroned in Heaven, a crowd of attendant angels surrounding them on all sides in masses of pale camaieu. 37. The Descent of the Holy Ghost, with fifteen figures. 38. King David looking from a window in his castle on the right at Bathsheba who, naked and unattended, is bathing in a tank at the bottom of her garden. Her house is seen behind, and a flight of stone steps leading from the tank to the back door. 39. The Raising of Lazarus, a beautiful picture with thirteen figures in the foreground. Behind there is a flight of steps and the open gate of the cemetery, through which we see a man and a dog moving away along a narrow street with high houses. A skull and some human bones are painted below amid the cut flowers and fruits which are found in the borders of all the large pictures (29-39 and 58). 40. The Trinity. 41. The Mother and her Dead Son. 42. Peter and Paul. 43. The Archangel Michael. 44. St. Christopher. 45. St. Sebastian. 46. St. Julian. 47. St. Claudius. 48. St. Francis. 49. Magdalen. 50. St. Ann. 51. St. Katherine. 52. Margaret. 53. Barbara. 54. Apollonia. 55. Susanna. 56. A fine head of Christ, pure Flemish style. 57. A fine head of the Virgin. (40-57 are all of small size). 58. The Mass of St. Gregory, a large picture with six figures. 59. A fine head and bust of Christ as a naked boy.

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The Litany is of distinctively French character in the names of saints invocated, but the use is Roman.

The engraved bookplates of (Consul) Joseph Smith and Dr. Charles Chauncy are pasted within the covers. After them, the book came into the possession of the Marquess of Douglas (ultimately Duke of Hamilton).

HORÆ B.V.M. ETC. (*the Calendar in French*) 8vo. A SPLENDIDLY ILLUMINATED MANUSCRIPT ON VELLUM, 145 *leaves*, WITH 40 MINIATURES (*of which there are* 28 *large ones in the text, and* 12 *double-Miniatures in the Calendar*) ; *every page decorated with an arabesque border on a gold ground in which there are pictured flowers, birds, insects, and grotesque figures ; in superbly fine condition, in a sixteenth-century calf binding, enclosed in a calf case* *About* 1480-90 105 0 0

One of the most brilliant examples that could be had of the sumptuous and excessively rich style of French illumination towards the close of the fifteenth century. Several of the pictures are doubly embellished with figures and scenes that occupy spaces in the borders, and give an air of great magnificence to the pages. Thus in one page, the main picture represents David harping before Saul. In the space below the six lines of text, David, in the midst of a green landscape, is cutting off the fallen giant's head ; and at the side is a sort of triumphal procession led by David bearing Goliath's head aloft on the big sword. In other instances the illustrations are still more richly multiplied, so that the number of Miniatures might have been reckoned as far more than forty.

HORÆ B.V.M. etc. cum Calendario. Smallest 4to. FINE ILLUMINATED MS. ON VELLUM, *with* 7 PRETTY MINIATURES, *and having every page decorated with a bright border of twining branches, red and blue flowers, and gold buds and leaves, and* (*in the borders of the pages which have miniatures*) *grotesque and curious figures ; in an old leather binding of about* 1500-1520 *stamped with a design of the Annunciation* *About* 1450 70 0 0

This is bright and delicate French work, executed in some region where special reverence was bestowed on St. Ferreol, St. Ferrutius, and St. Antidius, the first and third of whom count as Bishops of Besançon. Ferréol and Ferruce appear twice in the Calendar (on 30 May, and on 16 June), and Antidius on June 17. All three of them are invoked in the Litany.

With the bookplate of Sir Robert Johnson Eden (about 1825).

LONDON. Register of Bonds and Obligations entered into in London between September 1607 and February 1607(-08). Small folio, *a curious official document of* 30 *pp., in bds.* 1607-08 7 7 0

Apprenticeship-agreements, loans of money, pledges of valuable property, and other such kinds of business, with the names and addresses of all the parties, and the conditions appended ; mostly transacted in the neighbourhood of Gray's Inn. To one of the specifications, the name of "Robert Francke" is attached—apparently autograph. This is in connexion with a pledge given by John Butler, depending as it seems upon a wager that he would become a father within a year and a half.—The gold chain of Sir Robert Mansell of Detford, pledged for £300, is elaborately described.

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40 MARTIALIS EPIGRAMMATA, 4to. MS. ON PAPER, 184 *leaves*, 31 *lines to the page, written in a small Roman hand, transitional between the round and the Italic letter; hf. bd. Jacobus Tirabuschus Bergomensis*, 1470 8 0 0

It is worth while to compare this MS. with the printed editions . . It begins with Pliny's letter "Audio Martialem decessisse et moleste fero . . "

41 MARTYROLOGIUM (a List of the Saints of the Church arranged in the order of the Calendar and containing short accounts of the lives, deaths, places of martyrdom and burial, etc.). Sm. folio, MS. ON VELLUM, *in a bold Carolingian hand*, 72 *leaves, about* 22 *lines to the page, with rubrics, large initials and headings in uncial capitals, defective at beginning and end; calf gilt, from the Drury and Phillipps collections*

(*Burgundy?*) *about* 1070 25 0 0

From the antique character of the script, Sir Thomas Phillipps regarded this MS. as of the tenth century; but the text includes a notice of St. Romuald who died in 1027 and St. Dominic the Abbat (not the Preacher) who died in 1031. At the end of the book there is an additional leaf which gives an Almanac for the years 1119-1150. The book was consequently written between 1031 and 1119, and it seems to approximate more nearly to the former than to the latter year.—It is a volume of considerable interest historically as well as calligraphically and is partly palimpsest. The first page of the text is for January 16 and the last for the 23 December.

42 MEDICINE AND FOOD AND HEALTH RECIPES, *in old English*, small 4to. MS. ON PAPER AND VELLUM, 144 *leaves, about* 22 *lines to the page; in the original wooden boards covered with leather About* 1480 *etc.* 10 10 0

The first rubric on page 1 is "Here begynnyth medycyns for ye Hede Ache." The first forty-seven leaves are in similar strain. On leaf 48 begins a list of Latin names of Herbs rendered into English, 10 pp. in alphabetical order. Then the recipes for maladies begin again, mixed with regimen for the months, 26 leaves, on the last of which is a list headed thus "Here buþ þe naamys of droggys." Miscellaneous recipes follow in various hands, and one of them is headed 'Unguentum Domini Johannis Spenc'." These occupy 29 leaves. Next comes a Dictionary of Herbs, A-L, in the order of the Latin names, each name being explained in what is really a little botanical treatise rather than a mere interpretation. This Dictionary was never finished: it consists of 36 leaves. Two miscellaneous leaves follow, on one of which is written "Ho somver on me dothe loke I am Johñ Stacys boke."

The age of the writing varies from about 1480 to 1540, but most of it belongs to the earlier time; and the language is more archaic than its actual period. The *th* letter is used throughout, and the forms of words would furnish valuable matter to the great English dictionary.

Joseph Maynard, of Exeter College, Oxford, owned the book in the last century; Sir G. P. Turner had it in the early part of this century; and Sir Thomas Phillipps bought it in 1827.

43 MINIATURES. TWELVE MINIATURES, *each about* 6 *inches square, cut from a Tuscan Chorale of the early part of the fifteenth century, on vellum; and arranged three by three in* 4 *oblong frames*, imp. folio size *About* 1420 50 0 0

Supposed to represent the twelve Apostles. They are painted in strong fresh colouring by a hand of no mean skill, and furnish an excellent specimen of the better kind of work done in the large Choral books of the Tuscan Churches.

44 NORFOLK. COMPUTUS ROLLS, or Accounts of Stewards upon landed Estates during the fourteenth and fifteenth centuries, 14 *pieces mounted and bound in* 2 vols. square roy. folio, *splendidly bound in russia gilt, by Riviere* 1327—1507—1578 50 0 0

The contents are as follows:—

WEST HARLING. Computus Thome Picot servientis Johannis de Sekford . . anno Edwardi III secundo. A roll of vellum, written front and back, 63 × 10 inches 1327

——— Computus Thome Picot servientis Johannis de Sekford apud Herlingg . . anno regni regis Edwardi III tercio. A roll of vellum, written front and back, 61 × 8½ inches 1328

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WEST HARLING. Computus Ricard Wowere servient. Johannis de Sekford anno Edwardi tercij vi. A roll of vellum, written back and front, 73 × 9 inches 1331

HAKEFORD. Computus Rici Wowere servient ibidem anno Edwardi III nono. A roll of vellum, written front and back, 41½ × 9 inches 1334

WEST HARLYNG. Computus Johannis . . anno Edwardi III xxi. A roll of vellum, written front and back, 48½ × 10 inches 1346

——— Computus Johannis Baret . . anno Edwardi III xliiii. A roll of vellum, written front and back, 64 × 7 inches 1369

——— Computus Johannis Baret . . in manerio Domine Alicie de Segforth . . anno Edwardi III xlvi. A roll of vellum, written front and back, 64½ × 9½ inches 1371

——— Computus Johannis Baret servientis ibidem a festo Sti Michaelis anno regni Ricardi II primo. Roll of vellum, written back and front, 56 inches × 10 1377

CARLETOUN. Computus Hugonis servientis Willelmi de Curszon ibidem a festo Scti Michaelis anno rr. E'. vto . .
Written on the front and back of a roll of vellum, 52 inches × 10 1377

——— Computus Philippi de Nasebourg ballivi ibidem Willelmi Appylierd a festo S. Michaelis anno primo Henrici iiii . .
Written on front and back of a roll of vellum, 32 × 7⅔ inches 1400

GASTHORP. A similar roll on paper, 33 inches by 6 1417

DEPDALE. Computus Johannis Heyward ballivi ibidem . . anno Henrici sexti xxxiii. Written back and front on a roll of vellum, 78 inches by 10 1454

INGHAM. Computus Recept. Johannis Fortescue militis, anno Henrici VII xxii. A roll of paper, 78 inches by 12 1507

NORFOLK. Moneys disbursed by Mayors of Norfolk, including charges disallowed. A roll of paper, written on both sides, 44 inches by 6 1578

OVID. *Fol.* 1 (*a leaf of empurpled vellum*) *bears an inscription by the illuminator* (*described below*). *Fol.* 2, *within an extremely rich and elaborate double border:* PVBLII OVIDII NASONIS MAGNI OPERIS METAMORPHOSEOS LIBER PRIMVS. . . *Fol.* 217 : FINIS DEO GRATIAS. *Fol.* 218 *blank. Fol.* 219 : PVBLII OVIDII NASONIS DE FASTIS LIBER PRIMVS. *Fol.* 290 : FINIT FASTORVM LIBER SEXTVS ET VLTIMVS. . *Fol.* 291 : DE CVCVLO. Incipit Ouidius de Cuculo . . *Fol.* 292, 293 : KALENDARIVM GENTILIVM.

Stout folio, A GLORIOUS MS. ON FINE VELLUM, RICHLY ILLUMINATED, 293 *leaves*, 31 *or* 35 *lines to the page, written in a beautiful Roman character, with numerous headings in capital letters, some in gold and colours, and a great quantity of decorative ornament, especially in the borders in which figures of cupids, birds, and fish are worked into a framework of interlaced pattern; in red morocco, covered*

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with gold tooling, from Dr. Hawtrey's and Mr. Stuart's collections (*Naples?*) *About* 1470 450 0 0

The large initials in gold framed within a pattern of white interlacements, form, next to the border-work, the most beautiful feature of the volume. It is, however, not only beautiful, but is also of the highest interest, as bearing the name of a famous scribe who worked for the Aragonese Kings of Naples. On the back of the leaf of purple vellum at the beginning of the book there is a circular wreath, half green and half red, which encloses an inscription in gold capitals and is itself enclosed within an inscription, also in gold capitals, forming a square. The outer inscription is, "Nvmini svo illvstrissimo et praecellenti Domino Antonello Aversano Ferdinandee Maiestatis Secretario Max. Hippolytvs Lvnensis eidem ex animo dicatvs optima tempora et pepetuos dies optat." The inner inscription is a quotation of six lines from the sixth Elegy of the Tristia, beginning, "Orba parente suo quicunque volumina cernis."

This is one of the finest examples of Calligraphy and Ornamentation that were ever produced by the Neapolitan school. It fetched £650 at the Stuart sale in 1895.

46 PSALTERIUM, cum Symbols, Litania, etc. 16mo. ILLUMINATED MS. ON VELLUM, WITH 6 PRETTY MINIATURES (*in initials, on a burnished gold ground*) *and numerous marginal decorations forming borders with designs full of grotesque fancy; brown morocco, gilt edges, with the bookplates of Lord Kilmorey* *Flanders or Brabant, about* 1320 60 0 0

A CHARMING LITTLE VOLUME. A few leaves at the end, originally blank, have been filled up in a fifteenth-century hand with additional prayers. Some leaves are absent at the beginning of the Psalter.

47 PORTOLANO. A SET OF 5 FOLDED CHARTS ON VELLUM, representing the coastlines and towns from the Sea of Azov, the Black Sea, the Bosphorus, the Greek islands, Asia Minor, Syria, and Egypt; the coasts of the Mediterranean, and the Adriatic, from Alexandria to Cadiz; the Western coasts of Europe, from the mythical island of Frislanda to Cadiz; and the West coast of Africa, from its extreme north to the Cape of Good Hope;—*executed by a Catalonian pilot in Sicily*, "Joan Martines En Messina Any 1583," *done in colours with illuminations, bound as a folio volume in russia leather, with the bookplate of George Wilbraham* 1587 50 0 0

A RELIC OF THE ARMADA: WITH AN INSCRIPTION IN THE HANDWRITING OF LORD BURLEIGH, recording the presentation of the work to him by Admiral Howard. "14 Avgusti 1595. This Book is gyvē to me W. Lo. Brughley by ye Lo. Charles Howard High Admyral of England."

The following INTERESTING INSCRIPTIONS occur on the reverse of last leaf:

"Ce livre Ma donné par Charles Bailly, gouverneur de la Bay d'udson Esq. 1673."

"J'apartiens a Pierre Esprit Radisson serviteur du Roy de la grande Bretaigne a tous qui ces presente."

Another inscription follows:

"Ce livre ma este donne par le nommé cy dessus nommé Radisson pour lamour duquel je le garderé toute ma vie jusques a ce que je

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trouve aman de faire an faveur dun autre." This is followed by "Il la rendu a Radisson a qui il apartient."

Charles Bailey was the first Governor of the Territories of the Hudson's Bay Company (not of the Company itself) and held office from 1670 to 1674. He kept a Journal which was extant in 1709, when Oldmixon wrote, but is now lost.

Pierre Esprit Radisson, with his brother-in-law Medart Chouart, were two early French-Canadian fur-traders, and made many journeys inland [1653-1660]. Failing to obtain in France the support they desired for a scheme of a fur expedition to Hudson's Bay, they offered their services to London merchants and thus promoted, in 1668, the voyage (in which Prince Rupert was interested) which led to the Establishment of the Hudson's Bay Company.

ROLLE OF HAMPOLE. THE PRICK OF CONSCIENCE. *Fol.* 1: and ȝaf hym skille witt ꝛ mynde | Ffor to knowe gode ꝛ ille | And þto ȝaf hym witt ꝛ skille | . . *Fol.* 111: . . Her endeþ þe pricke of conscience. Finito libro reddatur gloria Xpo. Qui scripsit carmen sit benedictus Amen. *Fol.* 112: þe SEUENE SALMES . . in englische þei be brouȝt. *Fol.* 118: . . Ffor on this payne whoso þynke In worldly welþe haþ no delyte . . *Ff.* 119-121 *blank.* *Fol.* 122: Gladnesse to glade wiþ, bones meke In lownesse to lerne me to lyue Lord I þee þat biseke þe þeues gilt was forȝeue Hangynge on rode . . *Fol.* 129: . . In heuene Kyngdome me to sesen Graunte oon god & psones thre. Amen, Amen, Amen. Explicit cōmentū in 7 Psalmos penitentiales in Anglicis.

Small 8vo. MS. ON VELLUM, 39 *lines to the page; old English rough calf, with the bookplate of Maurice Johnson* (*about* 1740) *About* 1400 36 0 0

The date written at the end, which appears to be 1223, is of course the addition of a later age.—A leaf or two may be said to be deficient at the beginning of the Pricke of Conscience; and one leaf is missing at the end of the Penitential Psalms, as well as another at the beginning of the Commentum.

The book came to Maurice Johnson in 1710, after having belonged previously to John Hardy.

3 SALLUSTII Catilina et Bellum Jugurthinum, 2 parts in 1 vol. roy. 8vo. OLD MS. ON VELLUM *by Italian hands*, 85 *leaves, usually* 22 *lines to the page but sometimes as many as* 29; *with a map of the world on one of the pages of the Jugurtha; old russia* *About A.D.* 1300 15 0 0

The greater part of the book is of the end of the thirteenth century; but some of the additional leaves belong to the fourteenth, including the map above referred to, which is a curious drawing. The African part is adapted to the history, north of Africa are Spain and Italy, the former without any other name than its own, while Rome, Venice, and Verona are marked in Italy. Jerusalem is the central point of Western Asia; and Egypt seems to lie in Southern Asia.

9 SARUM PRIMER. *Ff.* 1-6: *Calendar.* *Fol.* 7: a picture. *Ff.* 8-13: Orationes devote. *Fol.* 14: *a picture.* *Ff.* 15-35: Memorie de Sanctis. *Fol.* 36: *a picture.* *Fol.* 37: Incipiunt hore beate marie virginis secundum usum sarum. *Ff.* 37-48 contain the Matins and Lauds. *Ff.* 49-54 *contain* Memorie sanctorum, *etc.* *Fol.* 55: *a picture.* *Ff.* 56-74 *contain Prime, Tierce, Sext, None, Vespers, and Complin.* *Ff.* 75-76: Salve Regina, Gaudia, *etc.* *Ff.* 77-80: Laudes Virginis *in rhyme.* *Ff.* 81-86: Intemerata, Obsecro, *and* Septem Gaudia. *Ff.* 87-89: In imagines Orationes. *Ff.* 90-93: Oratio Bede, *etc.* *Fol.* 94: *a picture.* *Ff.* 95-107: Septem Psalmi penitentiales, Litany, *etc.* *Fol.* 108: *a picture.* *Ff.* 109-127. *Fol.* 128: *a picture.* *Fol.* 129-133: Psalterium de passione. *Fol.* 134: *a picture.* *Ff.* 135-143: Psalterium iheronimi.

Small 4to., SPLENDIDLY ILLUMINATED MS. ON VELLUM, *with*

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28 LARGE MINIATURES AND 22 INITIALS CONTAINING SMALL MINIATURES, *as well as numerous fine floral borders; bound in crimson velvet with metal ornamentation on the sides*
About 1465-70 72 0 0

Two leaves were inserted before the Calendar about 1487-90, and contain Latin Prayers with English headings (Ayaynst euyll thoughtys, ffor ye Kyng, ffor fader and moder, etc.). Among them is a prayer for King Henry (VII). At the end four leaves were added at the same time, with *memoriæ de sanctis*, etc.

This is an attractive and brilliant example of English work in the early part of Edward IV's reign. Most of the miniatures have landscape back-grounds, but some in which interiors are represented have elaborate chequer patterns in colours and gold.

On the 16th leaf there is a memorandum written about 1550: "This ys the booke of Anna Gyllarde" and in her handwriting also are some notes in the calendar which seem to show that she had been in one of the monasteries before their suppression.

50 SCOTLAND. ROYAL CHARTER confirming a grant of property in Lauderdale (Hulkylliston and Lyoluiston in valle Lawedyr)
Written in Latin in 9 *lines on a strip of vellum*, $7\frac{1}{2} \times 7$ *inches*,
Dated Scone (*Schon*) 18 *March* 19 *Alex. II* (1233) 7 10 0

With Alexander II's large seal on green wax, nearly complete, bearing two effigies of the King, on horseback on the obverse, enthroned on the reverse; with the words ALEXANDER D. G. REX SCOTTORVM. The original grant was from Alan Constable of Scotland to his kinsman Hugh of Abernethie. It was here confirmed by the king, and witnessed by William de Bond, Chancellor; Walter Byset, John Hay, Ricard Uniech', Henry of Abernethy, William of Munfichet, Thomas of Normanvill, Robert Byset, and Robert of Meyners.

51 TACITUS. *Fol.* 1: CORNELII TACITI ACTORVM DIVRNALIVM AVGVSTAE HISTORIAE LIBER VNDECIM' FOELICITER INCIPIT. *On fol.* 72 *ends Lib. XVI* (of the Annals). *On fol.* 73: Cornelii Taciti Actorvm Divrnalivm Avgvstae Historiae XVII incipit (*that is Lib. I of the Historiæ*) Initium mihi operis Servivs Galba . . *The text of that book ends on leaf* 93 *but no distinction is marked. On leaf* 114 *ends Lib. II with the words* ob memoriam recentis pro Othone militie. *Here the scribe has written a note stating that the remainder of the book was not to be found. On fol.* 135 *Lib. XIX* (*III of the Hist.*) *ends, and Lib. XX begins. On fol.* 160 *Lib. XX* (*i.e. IV*) *ended with* interpretabatur, *and the scribe states*: Hic deficit usque ad finem . . *On the reverse begins Lib. XXI* (*Histor. V*) *which ends on fol.* 165 *with* Fabianus in Pannonia. *Here the original scribe says*: Ulterius non inveni nec puto inveniatur.

Small folio, *MS. on paper, well-written in semi-Italic characters,* 34 *lines to the page; gilt russia with the arms of Pope Pius VI, from the Drury and Phillipps' libraries Explicit Anno Domini Mccccx* (1410) 12 0 0

Manuscripts of Tacitus are very rare.

52 VINSAUF (Geoffroy de) POETRIA NOVELLA. *Fol.* 1 *blank. Fol.* 2: Incip liber poet'e nouelle magri ghuill'i anglici missi ab ipo rege āglie ad Innocētiū pp^{m} iiij ad sui cōg^{r}tula^{ez} . Prohemiū . Papa stupor mūdi, si dix'o pp^{a} nocēti | Acephalū nom̄ t'bũa t.' si capd' addā | Hostis erit nom̄ metri . . *Fol.* 77: . . Iam mare transcurri . . *On the reverse:* Quem pape scripsi . . *Fol.* 78: Explic' liber poetrie nouelle dō grās Am̄ | Nom̄ fortuna, studiū cas^{9} ⁊ genitura | Vict^{9} ⁊ affect^{9} hītus fac̄ ⁊ cōsulit hora.

Small 4to. MS. ON VELLUM, *with painted initials;* 14 *lines of verse to the page, with a great number of closely written prose glosses on the margins; bds.* (*Ravenna?*) *about* 1330 15 0 0

Vinsauf was an Englishman and served as an agent between Richard Cœur de Lion and the Pope. A short chronicle of King Richard is ascribed to him.

It is by an error of the scribe that the Pope's name appears as Innocent IV (1243-1254). It was to Innocent III (1198-1216) that Vinsauf addressed his Poetria

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Novella, which was an effort to restore the old classical metres in the place of the monkish rhymes which had become the favourite form of verse. It has been printed in Leyser's collection of mediæval poetry.

The *Expositio*, or set of glosses, has a colophon which states that it was made by a *sufficientem virum ad petitionem scolarium Ravennensium.*

2 VIRGIL, an early fragment of the middle of the ninth century. Small folio, *two leaves on vellum, in a bold Carolingian script containing verses* 250-361 *of Book VII of the Æneid, the reverse of each leaf damaged; bound in limp morocco* *About A.D.* 870 31 10 0

There are some small glosses on the margins and between the lines, which belong to the tenth century. Of the MS. from which these leaves come there may still be extant some other fragments. So much as remained it was probably in the hands of some Rhenish binder in the last quarter of the fifteenth century. Early codices of Virgil are found only in great public Museums; nothing so old as the above fragment ever comes into the market.

53 WICKLIFF'S BIBLE.

GOSPELS. *Fol.* 1: Here bigynneþ a rule þat telliþ in whiche euangelistis ȝe may fynde þe gospelis þat ben rad in þe chirche after þe vse of salisbirie . . *Fol.* 10*a*: Matheu. Here bigyniþ þe plog on þe newe testamēt. *Fol.* 11*a*: Ierom . . seiþ pleynly þus . . C . i. The book of þe generacioñ of ihu crist . . *Fol.* 80: The bigynnyng of þe gospel . . (MARK). *Fol.* 123: . . here bigynnen þe gospels of luke . . *Fol.* 196: . . (John) In þe bigynyng was þe word and þe word was at god . . *Between fol.* 237 *and* 238 *is a gap of two leaves which should contain the* 17*th and part of the* 16*th chapter of John.* *Fol.* 247*b*: . . Here enden þe gospels of ion.

12mo. ENGLISH MS. ON FINE VELLUM, *well written in a black letter book hand*, 247 *leaves*, 22 *lines to the page; with capitals and small borders, illuminated, and numerous ornamental initials; in old purple velvet, gilt edges, with the bookplate of George Wilbraham* *About A.D.* 1400 105 0 0

A MS. of Chaucer of the same age as this would undoubtedly be an article of remarkable interest, but the Wikliffite Gospels in old English can hardly be excelled in interest by anything in the literature of the fourteenth century. This translation is the earliest monument of that vigorous independence of mind to which England owes her present position in the history of civilisation.

54 PSALTER. *Fol.* 1: Here biginneþ þe sauter Beatus uir Blessid is þe man þat ȝede naut in þe conseil of wicked men and stood naut in þe weie of synneris and sat naut in the chaier of pestilence But his wil is in þe lawe of þe lord and he schal biþenke in þe lawe of him dai and niȝt . . *Fol.* 165 *ends with* . . Blessid is þe man þa haþ fillid his desir of þo: he schal not be schent whanne he schal speke [ ] *at the end of Psalm* 126. *Fol.* 166 *begins* speke þi power That þei maake þi power knowen to þe sones of men (*which is the* 13*th verse of Psalm* 144) *Thus there is a gap of four or five leaves between fol.* 165 *and fol.* 166. *On fol.* 167 *ends the* 150*th Psalm* with herie ȝe hym in symbalis of iubilacioñ eche spirit herie ȝe þe lord. *This is followed by Canticles and Benedictions, the* Nunc dimittis *and the*

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Athanasian Creed, this last ending on fol. 174 *with the words* This is al þe comyn feiþ which but eueri man feiþfulli and soþefasteli bileue he schal not inowe be saaf. Explicit Psalterium.

Smallest 4to. MS. ON VELLUM, 74 *leaves, double columns,* 32 *lines to the column, with rubrications, ornamental capitals, and several illuminated initials; old black morocco binding, with the crest of G D on the back, the book plate of George Wilbraham inside the cover* *About A.D.* 1400 70 0 0

A precious example of ancient English literature. The Psalter is the only portion of the Old Testament which ranks as of equal value with the New Testament in its influence upon the formation of the language and liturgy of modern England.

PALÆOGRAPHY

54*CURZON Manuscripts: Catalogue of Materials for Writing, Early Writings on Tablets and Stones, Rolled and other Manuscripts and Oriental MSS. in the Curzon Library at Parham, Sussex, folio, *with* 12 *plates of facsimiles, cloth* 1849 1 10 0

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55 ISOGRAPHIE DES HOMMES CÉLÈBRES: collection de Facsimile de Lettres autographes et dé Signatures, exécutée et imprimée par Th. Delarue . . 4 vols. imp. 4to. *hf. bd.* *Paris*, 1843 3 3 0

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56 MERINO *de Jesu-Christo* (P. Andres) Escuela Paleographica, ò de leer Letras antiguas, desde la entrada de los Godos en España hasta nuestros tiempos, folio, *many plates of facsimiles of Spanish MSS. Spanish calf* *Madrid*, 1780 1 4 0

Ordnance Survey Office Publications:

57 FACSIMILES of NATIONAL MANUSCRIPTS of ENGLAND, photo-zincographed by Sir Henry James, complete, 4 vols. sq. folio, 338 *facsimiles of all kinds of Documents, State Papers, Royal Letters, Reports, Despatches, etc. with translations, cloth, the first volume is rare* *Southampton*, 1865-68 5 5 0

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58 NATIONAL MANUSCRIPTS of SCOTLAND, selected under the Direction of the Rt. Hon. Sir W. Gibson Craig, Bart., Lord Clerk Register of Scotland, by the late Dr. John Robertson, and continued with Introductions by Cosmo Innes. Photolithographed in Facsimile by Col. Sir Henry James, 3 vols. impl. folio, *facsimiles of* 272 *MSS. with transcript and translation to each, hf. bd.* *Southampton*, 1867-71 5 5 0

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59 FACSIMILES OF NATIONAL MANUSCRIPTS OF IRELAND, selected and edited by J. T. GILBERT, and photo-zincographed by SIR HENRY JAMES, under the direction of the Right Hon. Sir Edward Sullivan, Master of the Rolls in Ireland, Parts I, II, III, IV (the fourth being in 2 vols.)—5 vols. roy. folio, 312 *facsimiles of Charters, Royal Letters, Heraldic and Genealogical Documents, the Miniatures of the originals being reproduced in gold and colours, with text, hf. bd. rare*
Southampton, Ordnance Survey, 1874-84 15 15 0

Vol. I is out of print. New I supply: part II, £2. 2*s*; part III, £2. 2*s*; part IV, £9. 15*s*.

60 SILVESTRE, PALÉOGRAPHIE UNIVERSELLE, Collection de facsimilés d'écritures de tous les peuples et de tous les temps, tirés des plus authentiques documents de l'art graphique chartes et manuscrits existants dans les bibliothèques de France, d'Italie, d'Angleterre; publiée, d'après les modèles écrits, dessinés, et peints sur les lieux mêmes, par M. J. B. SILVESTRE, accompagnée d'explications historiques et descriptives, par MM. CHAMPOLLION-FIGEAC et AIMÉ CHAMPOLLION, 4 vols. atlas folio, **original edition,** *with* 303 *magnificent plates, containing* **specimens of every style of Calligraphy, and Facsimiles of Miniatures,** *many of them* **splendidly illuminated,** *hf. bd. morocco, gilt tops, uncut*
Paris, Didot, 1839-41 36 0 0

61 ——— another copy, 4 vols. atlas folio, *red morocco extra, gilt edges, broad gold borders* 1839-41 40 0 0

62 ——— the same, 4 vols. folio, 1839-41—ALPHABET-ALBUM, Collection de 60 feuilles d'Alphabets historiés et fleuronnés, tirés des principales Bibliothèques ou composés par Silvestre, 1 vol. 1843—together 5 vols. atlas folio, *hf. blue morocco, gilt edges* 1839-43 38 0 0

63 ——— UNIVERSAL PALEOGRAPHY; or a Collection of Facsimiles of the Writings of every Age; taken from the most authentic Manuscripts existing in the Libraries of France, Italy, Germany and England, New and Improved Edition by Sir FREDERICK MADDEN, 2 vols. impl. folio and 2 vols. 8vo. *with upwards of* 300 *magnificent plates,* **richly illuminated in the finest style of art,** *half red morocco extra, gilt edges* 1850 28 0 0

This is one of the finest books in the world, and the most interesting to the scholar and the man of taste. Three hundred facsimiles, of the choicest Manuscripts in Europe, need no other recommendation than to state the fact. The work cost nearly twenty thousand pounds in getting up, and the expense was chiefly defrayed by His Majesty Louis Phillippe, who subscribed at the outset for sixty copies, at about £75 each.

64 WAILLY (Natalis de) Éléments de Paléographie, 2 vols. folio, *numerous plates of seals, and facsimiles, charters, half morocco, gilt edges*
Paris, Impr. Royale, 1838 4 4 0

Published by order of the King by the Minister of Public Instruction.

65 WESTWOOD (J. O.) FACSIMILES OF THE MINIATURES AND ORNAMENTS OF ANGLO-SAXON AND IRISH MSS. imp. folio, 53 *superb illuminated plates, cloth gilt* 1868 10 0 0

66 ——— another copy, impl. folio, *hf. bd. morocco* 1868 11 0 0

67 ——— another copy, impl. folio, *full bound red morocco, Celtic Ornaments on sides, gilt edges, by Bedford* 1868 15 15 0

Only 200 copies were printed and all were sold, in boards, at £17. 17*s* each.

68 WESTWOOD, PALÆOGRAPHIA SACRA PICTORIA: being a Series of Illustrations of the Ancient Versions of the Bible, copied from Illuminated Manuscripts executed between the IVth and XVIth Centuries, 4to. 50 *plates in gold and colours, and woodcuts, half bound* 1843-45 3 10 0

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70 ALBERTUS MAGNUS. *Fol.* 1*a*, *col.* 1: Venerabilis domini Alberti | magni ꝑdicatoꝶ ordinis: quon | dam Ratisponēsis ep̄i: postilla ī | euāgeliū bti Iohis . . *Fol.* 361*a*, *col.* 1: Postilla in euangelium beati | Iohis venerabilis dni Alberti | magni Explicit feliciter.

Small folio, 361 *leaves, double columns, 37 lines to the column; in an early binding, the covers of which formed part of a fourteenth-century Missal* *S. n.* (*Cologne*, 1477) 2 16 0

Attributed by Hain to Guldenschaff at Cologne about 1471.—On the last page there is a memorandum of purchase for two Hungarian florins, in 1478, by Paul abbat of Lilienfeld: "Hic Liber emptus est pro ij flor' vng' vna ligatura per Reverendum patrem Abbatem Paulum mon. Campililiorum Anno 78."

There are 37 quires, of which the 16th and 17th and the last two are in eights, all the rest being in tens. This makes a total of 362 leaves, but the first leaf was a blank and is always cut away.

71 ALBERTUS MAGNUS DE ANIMALIBUS. *Fol.* 1*a*, *col.* 1: In hac tabula ȯtinent˜ tituli oīum caploꝶ ȯtentoꝶ ī libris Alberti magni . . *Fol.* 5*a*, *col.* 1: Incipit liber Alberti magni animalium primus . . *Fol.* 305*a*, *col.* 2: . . Finit feliciter opus Alberti magni philosophi de animalibus: ꝛ impressum Mantue per Paulum Iohānis de Butschbach alamanum . . anno dni Millesimo Quadringentessimo septuagesimo nono . .

Folio, 305 *leaves, printed in small Gothic Letter in double columns, the capitals painted, fine copy in calf, with the arms of Charles Theodore, Elector of Bavaria, gilt on the sides* *Mantua*, 1479 5 0 0

Hain, 546. COLLATION: preliminary leaves, 4; a, 7 leaves (a1 a blank, having been cut away); b, c in eights; d ten; e-i in eights; k ten; l, m in sixes; y eight; z six; A ten; B—I in eights; K ten; L—P in eights; Q six; R, S in eights; T ten; V, X in eights; Y, Z in tens.

72 ALCIATUS. *DIVERSE IMPRESE ACCOMODATE A diuerse moralità con versi* . . Tratte da gli Emblemi dell ALCIATO. IN LIONE DA MATHIAS BONHOMME. 1551

Small 8vo. 188 *woodcut designs, with* 190 *borders; in contemporary Venetian red leather, the sides covered with rich gold tooling in ornamental patterns, with the device of two hands clasped, the edges gilt and goffered* 1551 4 0 0

73 AMERIGO VESPUCCI'S **first letter concerning the New World.** Mundus nouus. ALBERICVS VESPVTIVS LAVRENTIO PETRI DE MEDICIS SALVTEM PLVRIMAM DICIT. *At end:* Ex Itálica in Latinam linguam iocundus interpres hanc epistolam vertit . . LAVS DEO.

Small 4to. 4 *leaves*, Gothic Letter, 42 *lines to the full page; with two diagrams of Constellations* (*one of them the Southern Cross*) *and one shewing the world as a right-angled triangle; gilt edges* *S. n.* (*printed in* 1503) 180 0 0

THE FIRST PRINTED DOCUMENT RELATING TO THE CONTINENT OF AMERICA. This celebrated and excessively rare Letter was written in Lisbon in September or October 1502, in the Italian language, for transmission to Florence. In Lisbon resided a friend of Vespucci named Giuliano di Bartolommeo del Giocondo, and through him we may conclude a transcript reached the hands of Giovanni del Giocondo in Paris. This Giocondo instantly translated it into Latin for publication, and several editions were produced in various places in 1503, 1504, and 1505—all very rare now. The above is one of the earliest,

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if not absolutely the earliest, and was unquestionably printed at the beginning of 1503. On page 7 a paragraph begins with the statement: *These are the most notable things which I have seen in my last navigation (which I call my Third Journey or Third Day's Work). For the two previous Journeys (or Days) were the two Westerly Navigations which I made by order of the King of Spain.*

The name with which Vespucci proposed to christen the regions he had discovered appears for the first time in this Epistle: Novus Mundus=New World.

The book is bound up with the following;—

PAESI NOUAMĒTE RETROUATI. ꝛ No | uo Mondo da Alberico Vespu | tio Florentino intitulato. With a colophon dated Milan 1512. This is the third edition of the famous Collection of Voyages first printed at Vicenza in 1507. It consists of 75 leaves, 41 lines to the page, and has a woodcut on the title.

4 ANTHOLOGIA GRÆCA, *First Edition*, small 4to. *printed in* CAPITAL LETTERS; *the text perfect, but the seven leaves of dedication wanting; in a seventeenth-century Eastern binding, a little damaged at back and corners* [*Florence, L. de Alopa*, 1494] 5 0 0

5 ARNOLD'S LONDON CHRONICLE, *First Edition. Fol.* 1 *blank. Fol.* 2*a*, *col.* 1: IN this boke is | Conteyned the | names of ye bay | lifs Custos ma | irs and sherefs of the cite of lon | dō from the ty- | me of king rich | ard the first . ꝛ | also thartycles | of the Chartur | and libarties of | the same Cyte . . *Fol.* 5: The names of ye balyfs . . *Fol.* 13: The articles of ye charter . . *Fol.* 75: . . The craft of grffyng and plantinge of trees and altering of frutes as well in colours as in taste. *This botanical section ends on fol.* 78 *and is followed by a treatise on the Seasons. Foll.* 88*a*-90*b contain the Nutbrown Maid ballad beginning* Be it right or wrōg, these mē a mong. on womē do cōplaine . . *Fol.* 131*a*: *the last, ends with an account of the form of Reconciliation between Duke Humphrey and Cardinal Beaufort in* 1425; *a large, sound, and perfect copy in old russia, with the bookplate of George Wilbraham* (*Antwerp, Jan van Doesborch*, 1503) 90 0 0

EXCESSIVELY RARE in any state, especially when perfect as here, with all the 131 leaves as issued. Mr. Huth's copy has three leaves in facsimile.

It is a book of miscellaneous information, historical, literary, antiquarian, legal and statistical, intended for the study of the citizens of London. The ballad of the Nutbrown Maid is an interpolation of unexpected and welcome characters. The reason why the book was printed at Antwerp is perhaps to be sought for in the circumstance that (as we find on leaf lxxxvij) a safe-conduct was issued in that city in 1485 to John Pykton, Thomas Bradbery, and Thomas Ryche, and Pasquer Yerford and their factors. Was Arnold connected with them?

Some scribbling on the first blank leaf seems to show that the volume belonged, about 1610, to the first and only Lord Knollys.

76 AUGUSTINUS. *Fol.* 1: Liber Primus | Incipit prologus bti augustini epi ypo- | nensis doctoris eximij in librum de doctrina | xpiana diuisus in quatuor ptes. | [S]Vnt pcepta . . *Fol.* 98*b*: . . Finit opus egregiū

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aurelij augustini ypo | nensis ēpi de doctrina xp̄iana . . | . . | . . | . . | Deo gracias

Small 4to. 98 *leaves, 27 long lines to the page; fine copy in the original binding rebacked* *S. n.* (*Cologne, about* 1478) 2 16 (

With signatures a—n, in eights, except a which has seven, m six, and n five leaves. This implies that a blank leaf ought to be found at the beginning and another at the end of the book. The lettering on the back ascribes it erroneously to Zell: it is perhaps from the press of Barthol. de Unckel.

BIBLES:

77 NEW TESTAMENT, TYNDALE, 1536; *Blank stone Edition.* 8vo. *printed on yellow paper, with many woodcuts; wanting a few leaves as mentioned below, but in excellent condition, in old calf binding.* 1536 18 18 (

The title and the three succeeding preliminary leaves; the first two leaves of St. Matthew's Gospel; and the last leaf of the book are gone. The copy in the British Museum appears to be perfect, but the only perfect copy of which we can be certain is the one belonging to Lord Amherst of Hackney, in whose collection many priceless volumes are to be found illustrating the history of the great change in old England which was so largely due to the action of William Tyndale.—It is difficult to believe that in the year in which he went from his prison to his death by fire in or near Antwerp, a press in that city was printing the volume above described. But all the critics hold that this book was printed in Antwerp.

Collation of a complete copy: Preliminary leaves, 4; sheets a—r in eights; s six leaves; A 8 leaves; t—z and A—H in eights; I ten leaves; and ✠ eight leaves. The four preliminaries, the first two leaves of a, and the last leaf of ✠, are missing in the present example, the best which Lord Ashburnham was able to place in his library.

78 ——— COVERDALE'S TESTAMENT. *Title, within a woodcut border:* The newe tes- | tament both in Latine and | Englyshe eche correspondente to | the other after the vulgare . . | . . Fayth- | fullye translated by Iohan | Hollybushe. | *Anno.* M.CCCCC.XXXVIII. | *Here a quotation from* Ieremie . xxii *in four lines* | Prynted in Southwarke | by Iames Nicolson. | Set forth wyth the Kyn- | ges moost gracious lycence.

Small 4to., *printed in double columns, the English in Black Letter, the Latin in Roman; wanting leaves* 3, 4, 5, *of preliminary matter, and the last leaf of the Table at the end; a sound and excellent copy in its original condition, with the signature of* Edward Potter *who bought the book for* 3*s about* 1560; *old calf, rebacked, from the libraries of the Duke of Sussex and the Earl of Ashburnham* 1538 25 0 (

COLLATION: 5 preliminary leaves with signature ✠ (consisting of title, 1 leaf; dedication to Henry VIII, 2 leaves; Almanac and Calendar, 2 leaves); text, 342 leaves (with signatures A—Vv [6] in eights); Table to find Epistles and Gospels, 2 leaves (which are [Vv 7 and Vv 8]). The missing leaves are the third, fourth, and fifth of ✠, and the eighth of Vv.

79 THE NEWE | TESTA- | MENT. | Diligently | Translated by Myles | Couerdale and | conferred with | the translacion of | Willyam | Tyndale. | with the necessary Concordances | truly alleged. | AN. M. D XLIX. *This intitulation within a woodcut border the lower part of which contains the mark and name of* REIN' WOLF.

12mo. *containing Gospels and Acts, Black Letter, with small woodcuts; in the original calf binding, enclosed in a case; from the Sussex and Ashburnham collections* 1549 12 0 (

From the binding it is quite clear either that this was intended to be Vol. I of a book in 2 vols., or else that the Epistles, etc. were not printed immediately after the Acts. In any case no perfect copy of the Testament seems to be known.—In the upper part of the title a portion of the surface of the paper has been torn away with part of the woodcut border, and on the blank place the name of W. Hunt is stamped. At the end a portion of the last leaf (Order of Times) is torn away.—The name of the original owner was carefully obliterated with penstrokes in the three places where it occurred. On the top of the page above the address To the Reader, there is written "Ed. ap. Reg."

80 THE NEW TESTAMENT in Englishe [by TYNDALE] after the greeke trāslation annexed wyth the translation of Erasmus in Latin. Wherunto is added a Kalendar . . wyth the Epistles taken out of the olde testamēt . . a table necessary to finde the Epistles and Gospels . . Excusum Londini in officina Thomæ Gaultier pro. I. C. . . M.D.L

12mo. *the English in* Black Letter, *the Latin in Roman, in parallel*

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BIBLES—*continued.* £ s. d.

columns; the title supplied in facsimile; and some of the marginal notes slightly cut into; calf neat 1550 6 10 0

The second leaf contains the address of "I. C. vnto the Christen reders" which has been generally taken to indicate Sir John Cheke as the editor of the volume.

81 LE NOV- | VEAV TESTA- | ment de nostre sei- | gneur IESVS CHRIST, | en Françoys. | *Here the printer's woodcut mark.* | A LYON CHEZ GVILLAVME ROVILLE. | M. D. XLV. *On Fol.* 226 (*p.* 552) *ends the book of Acts* (Faicts des Apostres) . . *Fol.* 227 (*p.* 1): Les Epistres . . *Fol.* 405 (*p.* 360 *which should be* 358): Imprimé à Lyon par Balthazar Arnoullet. *Fol.* 406 *blank. Foll.* 407-418 *contain a Table of Gospels and Epistles.*

16mo. *with nearly* 100 *woodcuts; very fine copy in the original gilt Lyonnese binding, very slightly repaired* *Lyon*, 1545 5 15 0

The text is very slightly modified from that of Lefevre d'Estaples, and closely resembles the Genevan version. One of the woodcuts has the letters I S which seem to be a signature.

82 NEW TESTAMENT, *Greek.* H ΚΑΙΝΗ ΔΙΑΘΗΚΗ . | *Here the woodcut mark of Simon de Colines.* | Εν λευκετίᾳ τῶν παρησίων, παρὰ Σί | μωνι τῷ Κολναίῳ . . | . . | α . φ . λ . δ . Small 8vo. (12mo.) *very fine and large copy, ruled with red ink, in old calf, gilt edges* *Paris*, 1534 5 5 0

One of the best editions of the Greek Testament, and a very scarce book. It consists of 418 leaves, with signatures a-z, A-Z, AA-KK in eights (except a, h, and EE which have two leaves; L O and Y, four leaves; Q, CC, six leaves; HH and KK, ten leaves each).

83 BIBLIORUM Sacrorum Vulgatæ Versionis Editio, 2 vols. royal 4to. *Didot's fine edition, red morocco, gilt edges, by Derome* *Paris*, 1785 3 10 0

84 THE BRUTE CHRONICLE (*usually called* CAXTON'S CHRONICLE). (*Foll.* 1-3 *of Table wanting.*) *Foll.* 4-10 *contain the remainder of the Table. Fol.* 11: How the lande of Englonde was fyrst namd Al | bion And bi what encheson it was so namd. | [I]N the noble lande of Surre ther was a no- | ble kyng ād myhty ꝛ a man of grete renome | that mā called Dioclisian . . *Fol.* 234*b*: . . . the duke of yorke toke shippyng in wa | lys ꝛ saillid au- in to Irlād vhere he vas vell receyued. *Foll.* 235-238 *wanting.*

Small folio, 231 *leaves* (*out of* 238) 33 *lines to the page; the largest and finest copy known, in gilt russia, with the bookplate of George Wilbraham*

S. n. (*printed by William of Mecheln in London in* 1484-85) 220 0 0

The Spenser-Rylands copy is perfect, but in very poor condition. No other known copy is perfect; and no copy is known which can compare with the one above described, in regard to size and condition. Such it was in Dibdin's time, and such it remains still. The height is 10$\frac{13}{16}$ inches, the breadth is 7$\frac{11}{16}$ inches. It may be confidently stated that no such other exists.

Amongst English typographical rarities there are few which in point of rarity can parallel the Chronicles printed by William of Machlinia; and as for this particular copy it is a phenomenal example. Even of the seven or eight imperfect copies which exist most are in the same condition as the two I have had, one of which wanted 35 leaves, and another 43 leaves. The Sunderland copy came nearest to perfection, as it wanted only two leaves. But Dibdin's words may bear quotation here:

"I have seen three copies of this EXCEEDINGLY RARE BOOK, but all

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slightly imperfect and in a very soiled condition. . . Mr. Barnes' (of Clifton) which commences on sig. a. ii terminates on ee iiii, another copy is in the library at Osterley Park, and a third is in the choice and valuable collection of Mr. Roger Wilbraham (the present copy). The latter, in regard to MARGINAL AMPLITUDE, is much preferable to either of the preceding."

Canevari Binding:

85 EMBLEMATA ANDREÆ ALCIATI . . *LVGDVNI, Apud Mathiam Bonhomme.* 1548. Small 8vo. *with a woodcut design and border on nearly every page of the book; in a contemporary Venetian binding of brown leather, ornamentally gilt on the sides and bearing in the centres the* CANEVARI MEDALLION 1548 20 0 0

On the lower cover are the letters W. M. T. which probably represent the man who brought the book from Lyons to Venice. There is a slight refreshing of the gold where it had become faded; but the book is evidently otherwise in unaltered condition. It is a good and cheap example of the "Canevari" library.

86 CAPGRAVE. *Leaf* 1, *both sides bearing a design of the Company of Saints. Leaf* 2 *obverse, column* 1 (*under a heading* Prologus.) Sancti patres qui priscis fu | ere tēporib⁹ charitatem in | multis frigescētem aspici | ētes . . *Leaf* 6 *obverse:* . . . Finis Tabule. *On the reverse a large woodcut of the royal escutcheon, rose, and supporters. Leaf* 7 *obverse:* De sancto Adriano abbate et confessore. Folio .i. *The text ends on the reverse of leaf* 340 (*foliated* cccxxxiiii). *Colophon:* Explicit (Noua legēda anglie). Impres | sa lōdonias: ī domo Winādi de Worde: cō | morātis ad signū solis: in vico nūcupato | (the flete strete). Anno dñi . M.CCCCC | xvi . . . *Leaf* 341 *has on the obverse the same woodcut as at the beginning, and on the reverse the woodcut mark of Caxton* (W. 74. C.) *as used by Wynkyn.*

Small folio, *the first leaf in facsimile, but the book throughout in sound and fine condition; brown morocco, gilt edges* (*by Bedford*), *from the libraries successively of Maskell, Beresford Hope, and W. C. Borlase* 1516 36 0 0

This book is one of permanent national interest and value. The lives of Saints from the beginnings of national history in all Christian countries, and Capgrave has not been superseded. This copy fetched £41 at the Hope sale.

87 CATONIS (Dionysii) Disticha cum commento Philippi Bergamensis; *Ed. Princeps. Fol.* 1*a*: oMnia quecunq; facitis in verbo. . Fol. 56*b*: . . Explicit. Registrum. *Fol.* 57*a*: [A]D gloriam ꝛ laudem domini . . *Fol.* 58*a*: . . Merito . . cui hoc solēne opus intitulem ego . . frater philippin⁹ de pergamo, prior monasterij sancte marie detressonibus de padua . . *Fol.* 484*a*: . . . Cathonis magni autoris moralissimi ethica pregnantissima, torquēdo Auguste imposita . . . anno . M.CCCC.lxxv . .

Small folio, *semi-Gothic Letter*, 464 *leaves*, 40 *lines to the page; wormed at the beginning, but the body of the book in fine condition, hf. bd.* *Augsburg* [*Anton Sorg*], 1475 1 16 0

A RARE BOOK, a copy of which fetched £5. 2*s* 6*d* at the Syston Park sale. It is one of the earliest volumes produced by Anton Sorg.

88 CAXTON'S FIRST BOOK. *Folio* 1, *column* 1: Incipit prohemiū de proprietatibus rerū | fratris bartholomei anglici de ordine fratrū | minorum. | [C]Vm proprietates | reꝫ sequant˜ sub | stancias . . *Fol.* 247 *reverse, column* 3, *line* 14: Expliciunt tituli librorū | et capittulorum bertholomei | anglici de pprietatibus rerū

Folio, 247 *leaves* (*of which leaf* 5 *is lacking*) *double columns*, 55 *lines to the column; bound in pigskin, gilt edges* [*Cologne, Caxton*, 1473] 50 0 0

Between 1471 and 1474 Caxton went to Cologne to learn typo-

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graphy. His workman and successor in London, Wynkyn de Worde, in his own edition of Glanvil, speaks of Caxton as "the first printer of this book, in Latin, at Cologne." The above volume is the first edition of the book printed in Latin at Cologne, and is without a printer's name and date; but it is in the same type as a few books printed at Cologne similarly without note of printer and place, and of which two have the date 1473. It is agreed on all hands that Caxton started an independent press in 1474, and that he must have learned the craft before that date. Wynkyn de Worde's phrase is that he printed the Glanvil at Coleyn, "himself to advance." No other edition of the book appeared in Cologne till 1481 when Caxton was hard at work in Westminster. Putting all these facts together it is a fair deduction to say that this was CAXTON'S FIRST BOOK.

CERVANTES. NOVELAS | EXEMPLARES | DE MIGVEL DE | Ceruantes Saauedra . | . . . *Below there is a woodcut flanked by the words* Año 1613 . , *and beneath it:* Cō priuilegio de Castilla, y de los Reynos de la Corona de Aragō . | . *EN MADRID,* Por Iuan de la Cuesta . . | Vendese . . *On leaf* 13 (*marked Fol.* 1) *the text of the Novelas begins. Leaf* 286 (*foliated* 274), *obverse:* . . FIN . *Reverse:* EN MADRID, | Por Iuan de la Cuesta . | Año MDCXIII.

Small 4to. *the first leaf slightly repaired at the edges, a small water-stain on two or three leaves at beginning and end; nevertheless, a sound and excellent copy in old calf* 1613 18 0 0

FIRST EDITION: ONE OF THE RAREST BOOKS IN SPANISH LITERATURE. There was no copy in the Miro, or the Heredia collection; and I have not had one before. The copy which Salvá had was so badly kept and so imperfect (it wanted the title and a great many other leaves) that no one cared to buy it. The only copies I can trace are one which was formerly Dunn Gardner's, and is now in the library of Mr. Huth; and another now in America which Brunet had, and which fetched at his sale 1550 fr.

COLLATION: 12 preliminary leaves, consisting of Title, table, Fee de Erratas, Tassa, four distinct Aprobaciones, the King's Licence, the Privilegio de Aragon, the Prologo al Lector, the dedication to the Conde de Lemos, and four Sonnets by friends. These twelve preliminary leaves bears signatures, ¶ (4 leaves), ¶¶ (8 leaves). The book itself follows with signatures A—Ll in eights, and Mm in 2 leaves.

The chief interest in this rare volume is its Prologo al Lector, in which Cervantes gives his portrait in words, and adds some particulars of his personal history.

CHAUCER, WORKS, *First Collective Edition. Title, within a woodcut border:* The workes of | Geffray Chau | cer newly printed, with | dyuers workes whi | che were neuer in | print before: | As in the table more playnly | dothe appere. | Cum priuilegio. *Colophon on the last page:* Thus endeth the workes of Geffray | Chaucer. Printed at Lōdon | by Thomas Godfray. | The yere of our lorde . M.D.xxxii. | . .

Small folio, *the title, leaf* Qq 7, *and the last four leaves inlaid, and the first leaf of preface soiled; the book nevertheless in large fine and sound condition; brown morocco, blind-tooled, gilt edges, by Hayday, from the Ashburnham library* 1532 57 0 0

FIRST COLLECTIVE EDITION OF THE WORKS OF CHAUCER.

COLLATION *by signatures:* A 4 leaves; B—Z in sixes; Aa—Pp in sixes; Qq in nine leaves; Rr—Zz, and Aaa—Vvv, in sixes. This makes a total of 397 leaves. The last leaf in the book is numbered ccclxxxiii, in consequence of some irregularities. The numeration only begins with folio "xiii", which is indeed the thirteenth of the Knight's Tale, but is the twenty-third leaf of the book. Between "CCxix" and "CCxx" there are three leaves which bear no numbers; and there is a double use of the numeral CCC. This accounts for the missing of 14 leaves in the reckoning.

Copies of this valuable edition are, when perfect, of signal rarity.

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It is missing in many of the famous collections of English literature; for instance, it will not be found in the catalogues of George Daniel or Mr. Corser or Mr. Huth, or the Ellesmere library.

91 CHRONIQUE DE NORMANDIE. *Title printed in red and black:* Les croniques de normendie. Lesquelles ont este de nouueau corrigees a la verite . . Et ont este imprimees pour Richard mace libraire demourant a Rouen a lenseigne des cinq chapeletz deuāt le portail aux libraires. *Under this a woodcut printed in red of the author presenting his work to an enthroned prince. Fol.* 138: . . Cy finissent les cronicques de normendie nouuellement imprimees a Rouen pour Iehan mace libraire demourāt a Reynes . . Et pour michel angier demourant a caen . . Et pour Richard mace demourant a rouen . . *The reverse of this leaf and foll.* 139-143 *are occupied by the Table. Fol.* 144 *contains nothing but a large woodcut of a warrior kneeling before a king who hands him a letter.*

Small 4to. 144 *leaves, printed in double columns,* 37 *lines to the column, with ornamental initials throughout; old calf, with the bookplate of George Wilbraham* *S. d.* (*about* 1525) 14 0

On fol. 42 begins the story of William the Bastard, which is continued through the Kings of England down to the final chapter on foll. 136-138 "De la seconde conqueste de Bordeaux et mort de Talbot."

The issues of this particular press, working at Rouen for booksellers in Rouen, Caen, and Rennes, are all interesting for the history of Chivalry, and all of considerable rarity.

92 Ciceronis Opera. De Philosophia, 2 vols. 1546; Officia, de Senectute, Paradoxa, Somnium Scipionis, 1 vol. 1548; Orationes, 3 vols. 1550; Epistolæ ad Atticum, Brutum, Quintum, 1 vol. 1551; Epistolæ Familiares, 1 vol. 1552—together 8 vols. small 8vo. *fine copies in an early English stamped calf binding, a crown and lion on the sides* *Venet. Manutius*, 1546-52 1 0

With the signature in each volume of an Englishman, "Francis Scharnebourne," written about 1590.

93 CLAUDIAN, *Editio Princeps. Fol.* 1 *a blank. Fol.* 2*a*: Barnabas Celsanus Bartholomæo paiello . . *Fol.* 3*a*: Claudii Claudiani præfatio in raptum Pro- | serpinæ. | . . *Fol.* 102*b*: Finis operum CL Claudiani: quæ nō minus | eleganter q diligenter impressit Iacobus Dusen | sis Milesimo quadringentesimo octogesimo secū | do sex. cal. Iun. Vicentiæ. | REGISTRVM | . .

Small folio, 102 *leaves,* 42 *long lines to the page; some MS. notes at the beginning; calf* *Vicenza*, 1482 1 16

Bound up with an edition of Ovidii Fasti, printed at Venice in 1485.—The volume was bestowed by John Gill upon the school at Bishop's Stortford in 1698, according to a note by Thomas Tooke the headmaster.

94 **Cologne Press** : THE THREE KINGS. *Fol* 1*a*, *col.* 1: Reuerendissimo in xpo patri | ac dno domino florēcio de weuel | kouen . . *Fol.* 41*a*, *col.* 2: . . Liber de gestis ac trina btissi | moꝫ triū regum trāslacōe . . | . . | . . p me Ioh'e3 | guldēschaff de mogūcia anno a | natiuitate xpi. M.cccc.lxxviij. fi | deli exaracōe impressus: finit feli | citer. *Fol.* 41*b*, 42, *and* 43*a contain the Table of Chapters. Fol.* 43*b*: Sup mathei euāgeliū venera | bilis dni Alberti magni notula | . . *Fol.* 53*a*: Sermo beatissimi augustini | de epiphania . . *Fol.* 55*a*, *col.* 2: . . Sermo . . | . . explicit ml' | tum notabilis . . *Fol* 56 *blank.*

Small folio, *bound up with other pieces as below, in an early binding of boards covered with stamped calf* *Cologne*, 1478 9 0

The other pieces in the volume are:—Adriani Carthusiensis liber de remediis vtriusq3 fortune, printed by Johannes de Westphalia at Louvain, about 1485, 70 leaves double columns, including a blank one at the beginning.—Aegesippus . . de bello Iudaico . . Paris, 1510—Pauli Diaconi . . de origine et gestis Regum Langobardorū Libri . VI . Paris . 1513.

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5 DANTE, *Brescia.* *Fol.* 1*a*: REGISRO (*sic*) DI DANTE . | . . *Fol.* 1*b*: PROEMIO | COMENTO DI CHRISTOPHFORO LANDINO . . *Fol.* 9 *a full-page woodcut within an arabesque border.* *Fol.* 10*a*: CANTO . PRIMO . | CANTO . PRIMO DELLA PRIMA CANTICA . . *Fol.* 309*b*: . . FINE DEL COMENTO DI CHRISTOPHFORO LAN | DINO . . | . . | . . IMPRESSO IN BRESSA PER | BONINVM DE BONINIS DI RA | GVXI . . | MAZO . M.CCCC.LXXXVII

Folio, *with* 68 *full-page woodcuts; large copy in a parchment binding, with the bookplates of Lord Glenbervie and Cecil Lofft* *Bressa*, 1487 30 0 0

This was the first edition of Dante illustrated with woodcuts; it is now very rare.

Fol. 310, a blank, but in its stead we have a duplicate impression of the illustration to Canto III of the Inferno.

6 DRAYTON. POEMS by MICHAEL DRAYTON Esquyer. *Collected into one Volume* With sondry peeces inserted. *never before Imprinted.* LONDON printed for *John Smethwick. This title engraved within a border of various figures. Letterpress title:* POEMS: BY MICHAEL DRAYTON ESQVIRE . . . *This title blank on the reverse. Leaf* 3 *contains on the obverse a dedication to Sir Walter Aston. On the reverse* To the Reader *followed by verses which end on leaf* 4 *reverse. On leaf* 5, *the text begins with pagination and extends to pa.* 487 *which ends with the word* FINIS. Small folio, *fine copy in mottled calf extra, gilt edges, by Riviere* 1619 9 9 0

"This is by far the most complete edition of Drayton's Miscellaneous poems."—*Note in the Huth catalogue.*

The above copy is one of those in which the letterpress title is blank on the reverse. In other copies a portrait of Drayton was added on that page.—Neither the engraved nor the letterpress title has a date; but there are distinct title-pages of parts of the volume all bearing the date 1619 and all forming part of the pagination.

4 preliminary leaves; and pp. 1-487, with signatures B-Qqq in fours.

7 EYB (Albert) MARGARITA POETICA, *Editio Princeps.* *Fol.* 1 *blank.* *Fol.* 2: Tabula siue Registꝛ . . *Fol.* 26 *the Table ends.* *Fol.* 27 *blank.* *Fol.* 28: Margarita poetica: opus clarissimū foeliciter incipit . | . . *Fol.* 478*a*: . . Anno a natiuitate domini Millesimoquadringentesimosep- | tuagesimosecundo die vero secunda Mensis decembris finita est | hec summa Alberti de Eijb: . . que | Margarita poetica dicit̃: ꝑ industriosuʒ impressorie artis Ma- | gistrū Iohannem sensenschmid cinem Nurmbergensem cuiꝰ di- | ligentiā . .

Stout small folio, 478 *leaves*, 35 *long lines to the page; a fine copy in old calf over wooden boards* *Nürnberg*, 1472 5 5 0

VERY RARE. It is the first book printed by Sensenschmid alone, after his partner Kefer had left him.

8 FASCICULUS TEMPORUM. *Fol.* 1, *column* 1: Tabula breuis et vtilis super | libello quoda qui dicit̃ Fascicu | lus tpm . . *Fol.* 9*a*: [G]Eneratio et generatio laudabit . . *Colophon on fol.* 72*a*: Fasciculus temporum | A carthusiense cōpilatū | In formā cronicis figu | ratum Vsqʒ In Annum | 1478. A me Nicolao gotz | de Seltzstat impssum. *To the left of this colophon is the engraved device of Götz.*

Folio, 72 *leaves, with woodcuts; fine copy in hf. morocco* *Cologne*, 1478 21 0 0

This is perhaps the most interesting and the rarest of all the editions of Werner Rollewinck's celebrated Chronicle. There is nothing in the productions of the early printers less likely to be found than a book marked by Götz with his name and the date. The figured device which was always considered to be printed from a wood-block has been shown by Mr. Bradshaw to be a dotted print from metal. The work done in Cologne by Götz was the subject of one of Mr. Bradshaw's pet studies.

Under 1461-1462, we find "Artifices mira celeritate subtiliores solito fiunt. Et impressores librorum multiplicantur in terra ortum suo artis habentes in Magūtia."

9 GOWER (John) CONFESSIO AMANTIS. *Fol.* 1*a*: tHis book is intituled confes- | sio amantis, that is to saye | in Englysshe the confessyon of | the louer maad and compyled by | Iohan Gower squyre borne in walys | in the tyme of kyng richard the second | . . .

Small folio, *printed in double columns in Caxton's No.* 4

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type; the first six leaves and the last leaf of the book added in facsimile; olive morocco, gilt edges [*Westmestre by me Willyam Caxton* 1493 (*sic for* 1483)] 180 0 0

Only five perfect and twelve imperfect copies are described as extant. This is one of the best of the imperfect copies. It is moreover large, and sound and fine in condition. It forms a magnificent specimen of Caxton's press.

There are 170 leaves out of the 218 which make a complete copy. With the book-label of Richard Hawkesworth.

100 **Grolier Binding.** TITI LIVII PATAVINI DECAS PRIMA . . Sm. 8vo. (12mo.), *a large copy with all the initials gilt; bound for Grolier in Venetian olive morocco, gilt on the sides with a geometrical interlaced pattern, a simple arabesque ornament in the centre,* WITH THE NAME, THE MOTTO, AND THE TITLE; *in fine preservation* (*Venet. Aldus*, 1518) 50 0 0

On the upper cover is the title: T. LIVII PATAVINI | DECAS PRIMA. On the back in the second panel is the name: IO. GROLIERII | ET AMICO | RVM. On the lower cover is the motto: PORTIO MEA DO | MINE SIT IN | TERRA VI | VENTI | VM.

This is an exceptionally desirable example of Grolier; neither mended nor refreshed in any way, but quite perfect in its original form.

The two leaves which should contain a general title and a preface by Franc. Asol. have either been cut out by an unscrupulous former owner or were never included in Grolier's copy of the first Decade.

101 GUERINO MESCHINO. *Fol.* 1: In questo libro uulgarmente se tracta | alchuna istoria breue de re Carlo Impe | ratore. Poi del nascimento ꝛ opere di | quello magnifico caualiero nominato. | Guerino et prenominato Meschino p | laquale se demostra . . . *Colophon at end of text:* El libro de lo infelice Guerīo dicto me | schino . . | . . impsso ī Venetia | p maestro Nicolo girardengho Mcccc | lxxxii . a di xxv . de aprile. Small folio, *printed in double columns, Gothic Letter, in type of two sizes; brown morocco,* THE EDGES ENTIRELY UNCUT *Venet.* 1482 10 10 0

EXCESSIVELY RARE; only one copy being recorded, which was perhaps identical with this. Leaf m 3, and the first two leaves of the Table are wanting, but the copy is otherwise complete. The collation is: a—n in eights, o and p in sixes. The text ends on p. 3, and is followed by the Table.

102 HAWES (Stephen) PASTIME OF PLEASURE, small 4to., *russia extra, gilt edges, from the libraries of Bindley and the Earl of Ashburnham* *London, John Waylande*, 1554 12 12 0

EXCESSIVELY RARE, but defective in the following manner. The four preliminary leaves are absent, and supplied by five leaves of neat MS.; and a few lines at the bottom of the last leaf are torn away. Only two perfect copies of the book are known, and this copy fetched £42 at Bindley's sale. Some leaves are stained, but the body of the book is in sound, clean and excellent condition. A complete copy consists of four preliminary leaves and sheets a—y, aa—dd, in fours.

The book was written in 1506, printed for the first time by Wynkyn de Worde in 1517, and appeared for the second time in 1554.

103 HERPF (Heinrich). *Fol.* 1 *a blank;* 1*b*: Petro Drach ciui insignis ciuitatis Spirensis . . . sermōes . . Henrici Herphonis . . . Spiris . . M.cccclxxxiiij . . Small folio, *Gothic Letter*, 419 *leaves, double cols.* 48 *lines to the column; slightly waterstained, in the original oaken boards, covered with stamped leather* (*Speyer, Peter Drach*, 1484) 1 10 0

The date and place appear at the end of the preliminary epistle from the editor to the printer. From the language used it is clear that the book was then already in type

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and the printer had only to add the preliminary leaves consisting of that address and the Register.

There are signatures 1, 2, a—z, A—Z, AA—FF, of which 2 and M are in tens; n, q, Z, and AA are in sixes; and all the rest in eights. a1 and B8 are blanks; the final leaf was also a blank and has been cut away.

4 HEYWOOD (John) *THE SPIDER* | *and the Flie* . | A parable of the Spider | and the Flie, made by | *John Heywood* . | IMPRINTED AT | LONDON IN FLETE | STRETE BY THO. | POWELL . | ANNO . 1556.

Small 4to. *title within woodcut border, and numerous woodcuts throughout the book, representing the battles and stratagems of Spiders and Flies, the author watching the webs and the maid sweeping them away; fine copy in red morocco* 1556 40 0 0

RARE. John Heywood was one of the oldest English dramatists. He died abroad three or four years after Queen Elizabeth's coronation. This allegorical poem in octaves is an early precursor of Dryden's Hind and Panther, and is interesting for its connexion with the changes taking place in England in the matter of religion. It is said that the Spiders are emblems of the Reformers and that the Flies are the English Catholics; and that the maid is Queen Mary.

COLLATION, by signatures: A, B, C, and A—Z, in fours; Aa 16 leaves; Bb 6; Cc 8; Dd 12; Ee 16; Ff 14; Gg 8; Hh—Ss in fours.

5 HERBARIUS. *Leaf* 1, *title:* Herbarius Patauie im: | pressus Anno domi ꝛ cete | ra. lxxxv. *The reverse blank. Leaf* 2: [R] Ogatu plurimoꝝ | iopū . . *Leaf* 3: Capitula herbaꝝ . . *Leaf* 4 *obverse, on line* 28 *list of chapters ends. On leaf* 5 *the text begins with* Absintheum wermut . . *On the reverse of leaf* 154 *the main text ends. Leaves* 155-173 *contain parts II—VII, that is a classified collection of chapters in six sections, beginning with* Particula secunda De | simplicibus laxatiuis . .

Small 4to. 150 *woodcuts in their original scientific colouring; fine copy in its original binding of stamped calf over wooden boards* (*Passau*) 1485 15 0 0

A book of high interest and great rarity. This copy belonged in the sixteenth century to the Rebdorff Infirmaria, and has a note of that ownership on the title.—The description in Brunet specifies eighteen instead of nineteen leaves in the second part, and is misleading.

6 HORÆ. An imperfect volume. 12mo. 66 *leaves with* 18 *lines to the page, in an old German binding* (? *Ulm, Zainer, about* 1484) 6 6 0

There are two sizes of type. The smaller is identical with that which is engraved by Braun, plate VII no. VI, in which John Zainer printed Nider, Aurei Sermones. —This seems to be a possibly unique fragment of an unknown Prayerbook printed in Ulm about 1484. The printed leaves are supplemented with 62 written leaves (added in the sixteenth century), including a Litany, the last name in which is that of St. Bilihild.

The printed leaves have signatures as follows: (o) five leaves (out of six, the first missing); p eight leaves; q nine leaves out of ten; qq seven leaves out of eight; five leaves without a mark; four leaves of which the first bears signature v; eight leaves unmarked; y eight leaves; ꝫ eight leaves; four leaves of which the first is marked z. The first leaf (*i.e.* o2) begins with "Has horas composuit Papa Iohannes vicesimus . . ." in six lines.

07 HEURES. *Leaf* 1, *title:* Ces presentes heures a lusaige de Rōme sōt | au lōg sās reqrir ꝛ ont este faictes pour Symō | vostre Libraire: demourant a Paris a la rue | neuue nostre dame a lenseigne sainct Iehan le | uangeliste par Philippe pigouchet. *Leaf* 96 *reverse:* . . . Sensuit le horloge de la passion nostre sauueur et redempteur iesuchrist contenant vingt ꝛ | quatre heures. *Leaf* 97: Cest horloge est de la passion | . . *Fol.* 98 *reverse, last line:* Et a iung rentre en la cite simplement.

Sm. 4to. 98 *leaves*, 32 *lines to the page, printed within figured borders, and having* 24 LARGE ILLUSTRATIONS (*all uncoloured*) *exclusive of the printer's device and the*

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£ s.

anatomical man; fine copy in brown morocco extra, gilt edges, by Trautz-Bauzonnet (*Paris*, 1502) 50 0

Among the minor illustrations in the borders are 66 subjects of the Dance of Death, not repeated.—This is a very rare edition of the Vostre-Pigouchet Livre d'Heures. It is not mentioned by Brunet and Didot.

COLLATION: A—L in eights; M in ten leaves.

108 HEURES DE REIMS. *Title, under the device and name of* Simon Vostre; Ces presentes heures a lusaige de Reins (*sic*) toutes | au long sans reqrir: auec les figures . . | . . | . . | ont este faictes a Paris pour Symō Vostre libraire | demourāt en la rue neufue a lēseigne .s. iehā leuāgel'.

Small 8vo. PRINTED ON VELLUM, *within borders; with all the large and small designs* (*except those in the borders*) SUPERBLY ILLUMINATED; *red morocco extra, gilt edges*

Paris, Vostre; first year of the Almanac, 1515 50 0

Unknown both to Didot and to Brunet.

This is not only a very rare book, so far as its distinctive character is concerned, but is also a beautiful example at once of decorative vellum-printing, and of masterly illumination. The artistic value of the painting and gilding is marked by the singular clearness and perspective which it throws into the designs.

The large pictures (not including the title and the anatomical man) are 18 in number: St. John in the Caldron; the Kiss of Judas; the Tree of Jesse; the Annunciation; Worship of the Virgin and Child; the Nativity; the Warning to the Shepherds; the Worship of the Magi; the Circumcision; Slaughter of the Innocents; Death of the Virgin; the Bearing of the Cross; the Holy Grail; David sending Uriah to the war; Death of Uriah; Dives and Lazarus; Job and his Friends; Worship of the Trinity.

There are two distinct sets of Death-Dance compositions in the borders; the first has 66, and the second 26 designs.

109 HEURES. *Title, under the mark of Germain Hardouin:* Hore diuine virginis Marie, secundum | vsum Romanum, cum alijs multis folio se- | quenti notatis: vna cum figuris Apocalipsis | & destructio Hierusalem: & multis figuris | Biblie insertis. *Colophon on the reverse of leaf* 96: Finit officiū bte Marie vginis . . nouiter impressum. Opera Germani Hardou- | yn cōmorantis ante Palatium: ad inter-signiū | diue Margarete.

Small 8vo. PRINTED ON VELLUM, *Roman letter*, 96 *leaves*, 29 *lines to the page*, 22 *large and* 12 *small illustrations, illuminated in opaque colours as* MINIATURES, *the rest of the book printed within woodcut borders which are not coloured; in an old green morocco binding repaired*

Almanac, 1520-32 (*about* 1520) 18 0

COLLATION: A-M in eights=96 leaves.

110 HORAE IN LAV | DEM BEATISSIMAE | virginis Mariæ, ad vsum | Romanum . | PARISIIS . | Apud Simonem Colinæum . | 1543. Large 8vo. *Roman letter, every page printed within beautiful woodcut borders of Renaissance style, designed by Geoffroy Tory; the text illustrated with* 14 *full-page designs, some of them unsigned, others bearing Tory's mark, but all by that great artist; very fine copy in*

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£ s. d.

a seventeenth-century French calf binding, gilt on the back, the edges gilt and goffered (237 × 163 mm.) *Paris*, 1543 96 0 0

Some of the borders bear the dates 1536 and 1539, which no doubt represents the time at which Tory produced these beautiful designs on the woodblocks.

Bernard in his monograph on Tory, says that "le seul exemplaire complet de ce livre que j'aie vu est dans la bibliotheque de M. Didot." That same copy fetched 1800 fr. at the Didot auction, and went into the possession of Baron Pichon, at whose sale it brought 3925 francs. Lord Ashburnham's copy fell at a low figure (£67), being in a modern binding and not large or fine.

The book consists of 176 leaves, with signatures a—y in eights.

11 HOMER. LES DIX PREMIERS LIVRES DE L'ILIADE D'HOMERE, PRINCE DES POETES : Traduictz en vers Francois, par M. Hugues Salel . . a Paris . . en la boutique de Vincent Sertenas . 1545

Small folio, *with* 11 *beautiful woodcuts, ten of them within Renaissance borders; calf, with the arms of Emm. Pinto de Fonseca* (*of the Maltese order*) *on the sides* *Paris*, 1545 7 0 0

The poem begins: Je te supply Deesse gracieuse | Vouloir chanter l'ire pernicieuse | Dont Achilles fut tellement espris | Que par icelle un grand nombre d'éspritz | Des princes Grecs, par dangereux encombres | Feit lors descente aux infernales ombres | . .

12 HORTUS SANITATIS. *Title:* Ortus sanitatis. *On the reverse a full-page woodcut with* 9 *figures, very large and striking. On Fol.* 248*a ends the* Tractatus de Herbis. *Fol.* 249*a*: Tractatus de Animalibus | vitam in terris ducentibus. *On the reverse a full-page woodcut. Fol.* 299*a*: Tractatus de Auibus. *On the reverse a full-page woodcut. On Fol.* 334*b is a full-page woodcut illustrating the treatise* De Piscibus *which begins on* 335*a. On fol.* 364*b a full-page woodcut illustrating the treatise* De Lapidibus *which begins on* 365*a. Fol.* 409*a*: Tractatus de Vrinis. *On the reverse a full-page woodcut. On fol.* 422*a ends the De Vrinis; on* 422*b a full-page woodcut. Foll.* 423-453 *are occupied by Tables, and on the reverse of* 453 *is the long colophon from which the following words may be extracted*: Iacobus meydenbach ciuis Moguntinus luculētissime impressit . . . in inclita ciuitate Moguntina . . . Anno salutis Millesimo Quadringentesimo Nonagesimo primo . .

Small folio, *printed in double columns, with hundreds of woodcuts* (*including* 7 *of full-page dimensions, which are among the most remarkable productions of German work before the time of Dürer*) *several of them in contemporary colouring; a few pages waterstained and some ancient MS. notes on blank spaces; vellum binding with the bookplate of the Hauslab collection* *Mentz*, 1491 30 0 0

113 ——— the same, *having the first leaf mended and slightly made up, and the margins of a few leaves at the end mended; nevertheless a fine and large copy in the original binding rebacked, with the* CONTENTS ENTIRELY UNCOLOURED 1491 36 0 0

This is beyond all comparison the finest illustrated edition of the Hortus Sanitatis, and is likewise the rarest when perfect (as the above copies are). Not only the large woodcuts, but many of the smaller ones may be regarded as effective works of *genre-drawing*. There are, besides the illustrations of the herbal and the animal kingdom, designs of doctors and patients, and workmen at their various labours, as well as incidental accessories in treatment which raise this book beyond the ordinary level of an illustrated work of popular science.

The colophon contains a contribution to the history of Typography. After the word Mentz it goes on with *in which most noble city was first invented this most subtle art and science of characterising or printing.* Meydenbach is believed to have been a son of the man (similarly named) who cut the letters for the Psalter of 1457.

114 HORTUS SANITATIS, *in German. Title:* In disem Buch ist der Herbari: oder kreuterbuoch: genant der gart der gesuntheit: mit merern Figuren vnd Registeren. *Leaf* 6 *ends the Registers. Leaf* 7 *is the first foliated leaf* Das erste blat *and begins the text. On leaf* 166 (numbered CLX) *the text ends. On leaf* 167 *a full-page skeleton on the*

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obverse; on the reverse, under a heading, a woodcut of chemical operations. Fol. 168 *is a Register. Fol.* 169: Von dem harn. Das ist das vierde teil . . *Fol.* 171: Disz ist das Register ȝv finden alle kranckheiten . . *with a very large and fine woodcut. On the reverse:* Hie nach volget das funffte vnd letste teil . . *Foll.* 172-184 *contain Registers, with the colophon at the end:* Getruckt vnd flyssiglichen volendet durch Rena | tum Beck, In dem Ior do man zalt nach der geburt Christi . Tusent fünff hundert vnd . xxj.

About 300 woodcuts of plants. This is the complete *Hortulus.*

——— Gart der gesuntheit, zu latin Ortus sanitatis . von allerley Thieren, Vöglen, Vischen oder Möruundern, vnd Edlem gstein . . *Fol.* 138 *the text ends. Fol.* 139: VOlgt hernach das neuw Register . . *This Register ends on fol.* 143 *with the colophon:* . . Straszburg . . Balthasser Beck . . M.D.xxix . *Fol.* 144 *blank. About* 300 *woodcuts.* This is the complement which forms, with the Hortulus, the whole Hortus.

2 vols. in 1, sm. folio, *pigskin* 1521-29 21 0 0

115 JAMES VI. Iacobi Primi . . ΒΑΣΙΛΙΚΟΝ ΔΩΡΟΝ, sive Regia Institvtio ad Henricvm Prinicpem . . 12mo. *the headline slightly shaved, but a good copy in old calf* *Londini,* 1604 1 7 0

Interesting and curious for the statement which the King makes in the preface that he had only printed seven copies of the first edition at Edinburgh in 1597; and that some counterfeits had come into the market.

116 KEGLER. Eyn Nutzlichs vnd trostlichs Regiment wider dy Pestilentz vñ Gifftigk Pestilentzisch Feber die Schweyssucht genant, vnd sust mächerley gifftig vñ tödtlich kranckheit, Durch Casparū Kegler, der ertzney Doctorn . . *Colophon on fol.* 36: Gedruckt zu Leyptz . durch Valte . Schu .—NOVENIANUS. Eyn schone verordnung vō den, der Pestilentz, vrsachen, Zceychen, Erczneyen . . von . . Philippo Noueniano Hasfurtensi der Ertzney Doctorn . . *Colophon on fol.* 58: . . Gedruckt zu Leyptzigk durch Valten Schumañ dos Iarsȝ M . CCCCC . vnd . xxix. . *Fol.* 59 *contains errata. Fol.* 60 *contains the shield of Halle and the date* 1529. 2 vols. in 1, 12mo. PRINTED ON VELLUM; *stamped pigskin binding, bearing the initials M.K., and the date* 1549 1529 18 0 0

On the flyleaf is a painted escutcheon of about 1550 with the initials M. W.

LITURGIES:

117 PRIMER. *Title-page.* This prymer of Salysbury vse | is set out a long wout ony serchyng, with many | prayers, and goodly pyctures . . | . . | . . And be newly enprynted at Parys. M . ccccc . xxxi | *Here a design of the Ascent of the Virgin* | God be in my hede | And in myn vnderstandynge | God be in myn eyen | And in my lokynge | God be in my mouth | And in my spekynge . | God be in my herte | And in my thynkynge . | God be at myn ende | And at my departynge.

Small 8vo. (12mo.) PRINTED UPON FINE VELLUM, *with* 52 *large engravings, and a great number of small ones; a beautiful book bound in old blue velvet, gilt edges* (*Paris, Fr. Regnault,*) 1531 96 0 0

The book consists of sheets A, B, C, in eights; D four leaves; E—Q in eights. Sheet Q ends with the first of the Prayers to be said in agonia mortis; therefore something is missing for the completion of the text. The initials of Regnault are found in one of the borders, and the date, 1531, is printed on the title-page. There are a great many English prayers and verses scattered throughout the text. This edition is the first in which the English term PRIMER was given to the book, and it is one of the most beautiful volumes of its kind ever produced.

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LITURGIES—*continued.* £ s. d.

118 PRIMER. *Title-page:* ¶ This prymer of Salysbury vse is set | out a long wout ony serchyng, with | many prayers, and goodly pyctures in | the . . | . . | . . And be newly enprynted at Parys . | *Here the mark of Thielman Kerver* | M . D . xxxii . *Fol.* 288*a:* Expliciunt hore . . | . . | . . | . . Parisiis, | impensis quidem honesti viri Ioannis | Growte, librarii, opera autem cōspicue | matrone Yolande Bonhomme vidue | defuncti Thielmanni Keruer . . | . . | . . M.D.xxxii. | mense Augusto. *On the reverse Kerver's mark. Fol.* 289*a:* An inuocacyon gloryous | named the psalter of Iesus . . *Fol.* 303*b:* . . The famous doctour Iohā Gerson | . . | . . | . . sayth thus . | . . *This ends on fol.* 304*b with the word* Finis.

16mo. *with numerous woodcuts and ornamental initials; original stamped calf (rebacked), the sides bearing the initials I D* *Paris, Kerver,* 1532 52 0 0

Unusually rich in the quantity of English matter. Besides the regular contents of the Primer, there are added at the end various Suffrages, the Rosary of the Virgin, the Hours of the Virgin from the beginning of Advent to Purification; the Hours of the name of Jesus; the Forme of Confession, and the Articles of Faith, etc. The Psalter of Jesus occupies sixteen leaves at the end which follow and are not included in the List of Contents.—The quire signatures are a—z, A—N, ✠, ✠✠—all in eights.

119 PRIMER. *Fol.* 1*a:* ¶ Thys prymer in | Englyshe and in Laten is newly trans- | lated after the Laten texte . | M.D.xxxviij *Under this follows the List of Contents. On the reverse is an Almanack* 1537-1560. *Foll.* 2-7 *contain the Calendar . . Fol.* 8: The dayes of the weke moralysed . . *On the reverse:* The cōmaūde- | mentes of God . . *followed on foll.* 9-12 *by the Athanasian Creed, etc. Foll.* 13-15: The preface | . . *Fol.* 16-24*a contain the preliminary Gospel lessons, etc. On fol.* 24*b*: The matyns . | . . *Fol.* 132*b*: . . FINIS . *There is no colophon but the book is printed in the same type and at the same date as the following* Exposycyon. *Fol.* 133*a*: An exposy- | cyon after the maner of a cōtem- | placyon vpon the . li . Psalme, | called Miserere mei De⁹, | whiche Hierom of Fer | rarye made at the latter ende of | hys dayes . | . . *Fol.* 172*b*: . . Imprynted by me Nicolas le Roux . (*Rouen*) 1538

Title: ¶ Here be- | gynneth the Pystles and | Gospels of euery Son- | day, and holy Daye | in the yere. | ✠ | M.D.xxxviij *On the reverse a full-page woodcut. Fol.* 62: . . Here endeth the pystels τ | gospels . . | . . followeth the table | . . *Fol.* 64*a*: . . Finis Tabule . (*London, John Gough,*) 1538

3 vols. in 1, small 8vo. *in the original calf binding executed in England and stamped with the royal crown, shield and garter of Henry VIII, on the other cover with the rose, the portcullis, etc.; enclosed in a morocco case* 1538 40 0 0

Probably bound for Henry VIII's own library. The work is perhaps the first Sarum Primer in English and Latin; *i.e.* having the English as the main text of the book while the Latin appears simply in smaller type on the margins. It was a significant innovation as coming from the partisans of the old Church.—There are some small holes in the first three leaves of the Prymer. Lord Ashburnham's catalogue describes the book as wanting the title; but it seems evident that there never was any other intitulation than the one given above. The signatures of the Primer are ✠ 8 leaves, ✠ ✠ 4 leaves, A—P in eights. Of the Exposition, A—E in eights. Epistles and Gospels, A-H in eights.

The name of John Boïce is written as owner on the blank page at the end (about 1560-70).

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LITURGIES—*continued.* £ s.

120 COMMON PRAYER, *in Irish*, FIRST EDITION. LEABHAR NA NVRNAIGHTHEADH GCOMHCHOIDCHIOND agvs mheinis-draldachda na Sacrameinteadh . . . A Mbaile athá Cliath a dtigh Sheon Francke *alias* Franckton . . 1608 . .

Small folio, *the woodcut border of the title a little frayed and injured; unbound, but perfect, arranged in a morocco portfolio and enclosed in a green morocco case* *Dublin*, 1608 8 8

EXCESSIVELY RARE. John Butler was the first owner, and a note in his hand states that "I brought this booke wth me out of Conaght in June A.D. 1627." He was dead or had lost it in 1629, as a note in another handwriting says "I bought this Booke of Willm Lloyd 15 Maij 1629".

121 THE BOOK OF COMMON PRAYER . . with the *Psalter* or *Psames* of DAVID. *London, Robert Barker and the Assignes of John Bill*, 1639—THE WHOLE BOOK OF PSALMES Collected into English Meeter, by *Thomas Sternhold, John Hopkins*, and others . . *R. W.* for the Company of Stationers, 1658—2 vols. in 1, 4to. *calf* 1639-58 1 16

Ruled throughout with red ink. A portion of a contemporary English Bible (Ezra to Malachi, about 1639) is bound up between the Com. Prayer and the Metrical Psalms.

122 COMMON PRAYER, CHARLES II, 1662. *Title engraved, representing a number of worshippers entering a church which has the form of a Roman Basilica and bears on its entablature the words* DOMVS ORATIONIS (*designed by Caespers and engraved by Loggan*). *The Common Prayer ends on fol.* 196. *Fol.* 197: AT THE HEALING . . *Fol.* 198: THE | Psalter or Psalms . . Pointed as they are to be Sung or Said . . Printed by the Printers to the Kings most Excellent Majesty . . MDCLXII . . *The Psalms end on fol.* 277. *Fol.* 278: Forms of Prayer to be used at SEA . . *Fol.* 284: THE FORM and MANNER OF MAKING, ORDAINING, AND CONSECRATING OF BISHOPS . . *Fol.* 307: A Form of Prayer . . *On fol.* 315 *ends the service for the* Kings Birth and Return.

Folio, LARGE AND THICK PAPER, *ruled with red ink; very fine copy in the original red morocco binding, a presentation from Charles II to Westminster School, the edges gilt and painted with the royal insignia and C C interlaced* 1662 27 0 0

123 THE ROMAN BREVIARY, translated into English by John Marquis of Bute, 2 stout vols. 12mo. *cloth* *Blackwood*, 1879 5 10 0

124 L'ESTRANGE (Hamon) The Alliance of Divine Offices, exhibiting all the Liturgies of the Church of England since the Reformation; as also the late Scotch Service-book, with all their respective Variations, small folio, *calf, from the Sussex and Ashburnham libraries* 1690 1 5 0

125 **Marguerite Binding**: SENECA, 4 vols. (I:) L. Annæi Senecæ Epistolæ . . Mureti notis . . illustratæ—II: Opervm Tomvs secvndvs—(III, IV:) Iani Grvteri in Senecæ Opera Animadversiones, 2 vols.—together 4 vols. 16mo. *in the original beautiful binding of olive morocco, gilt all over with floral designs within wreaths, with the central escutcheon of three fleurs de lis on a fess, and on the back the motto of* EXPECTATA NON ELUDET (*Paris*) 1594-95 88 0 0

This is a charming example of that noted French library which has always hitherto been supposed to have been the collection of Queen Marguerite of Valois,—perhaps erroneously; and which Guigard and his followers have now attributed to Marie Marguerite de Valois St. Remy—quite erroneously. Whatever books this grand-daughter, through a bastard, of Henry VIII may have had, they would have been bound in the time and style of Louis XIII and Le Gascon; for she can hardly have been born before the year 1600, while the above volumes, and all that have ever been seen of the same famous "Marguerite de Valois" pattern, were unquestionably bound between 1580-90 and 1600.

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£ s. d.

126 MARY QUEEN OF SCOTS. Memoires de ce que jay a declairer à Messeigneurs le Duc de Guise et Cardinal de Lorraine.

Small folio, 14 *pp. of MS. in the autograph of Mary Stuart's secretary, and written down from the dictation of the Queen and some member of her Council* 1562-3 18 0 0

A most important document, shewing that it was the Queen's intention (by the counsel of her advisers) to propose to her people the introduction of the English Reformed Liturgy in preference to the Calvinistic or the Lutheran. It was evidently begun with the object of giving information to the Guises, but in the course of its preparation there are signs of change in the form of the language, and of the thought, which prove that it sprang from a *viva voce* discussion. The Queen is usually spoken of as ma Royne souveraine, but sometimes she is made to speak as *I*. Lethington is praised as a useful minister to be dispatched to Queen Elizabeth for the purpose of arranging a conference between the two Queens to discuss the subject of the Scottish form of Religion, and the question of Mary's marriage, which her subjects were pressing for. On the latter point Secretary Cicil, the Earl of Pembourg, and the Lord Robert Doudlie were to be consulted. The position of Elizabeth is defined as safe, and the rights of Mary as her heiress are treated as legally valid, but it was also thought best that Elizabeth should pass an act to establish the succession.

127 MONTAIGNE. THE ESSAYES . . of Lo. Michaell de Montaigne . now done into English By . . IOHN FLORIO. *Printed at London by Val. Sims for Edward Blount dwelling in Paules churchyard* . 1603

Small folio, **THE FIRST, OR SHAKESPEARE, EDITION,** *a fine and large copy in the original calf binding* 1603 36 0 0

With the two excessively rare leaves of "Errors and omissions" at the end; wholly different from the one leaf of "Errors and omissions" at the beginning.

This is a literary monument of high value, and the only book of which we can say with certainty that it formed part of Shakespeare's library. His copy, with his autograph, is in the British Museum. That he studied and made use of it, we have sufficient testimony, in the generally recognized adoption from it of a passage in the *Tempest*, and in the identification with Florio of the schoolmaster Holofernes in *Love's Labour Lost*.

This first edition was dedicated to six great ladies, and the dedications, in long prose pieces by Florio, and in six neat sonnets by Dr. Matthew Gwinne (*il Candido*), are noteworthy contributions to the interest of the book. They were all omitted in the later editions, and replaced by a single prose dedication to Anne of Denmark.

The collation is incorrectly given by Hazlitt, and should be: A, 8 leaves; ¶ 2 leaves; B—Q in sixes; R, 4 leaves; S—Pp in sixes; Qq, 4 leaves, of which the last is a blank; Rr, 4 leaves; Ss—Iii in sixes; Kkk, 4 leaves.

128 MOREAU LE JEUNE (J. M.) MONUMENT DU COSTUME PHYSIQUE ET MORAL DE LA FIN DU 18E SIÈCLE; ou Tableaux de la Vie, 26 *large and beautiful engravings by Moreau le Jeune, with descriptions by Rétif de la Bretonne, a picked copy, red morocco extra, gilt edges, by David Neuwied-sur-le-Rhin*, 1789 72 10 0

Exceptionally fine early impressions of this superb series of engravings, showing the French Costume of the Louis XV period.

129 OLIVIER AND ARTUS, VALENTINE AND ORSON. In disem buch werdē begriffen vñ gefundē zwo wunderbarlichen hystorien . . . Die erst hystori von zweyen trüwen gesellen, mit namen Olwier eynes künigs sun vsz Castilia, vnd Artus eynes künigs sun von Algarbia . . . Die ander hystori sagt von zweyen brüderen Valentino vnnd Orso . . vsz frantzösischer zungē in dütsch durch Wilhelm Ziely von Bern . . M.D.XXI. *This title within a decorative engraved border bearing the monogram of G V* 1521 (URS GRAF). *Colophon on last leaf:* Getruckt durch den fürsichtigen Adam Petri von Langendorff, Burger zu Basel . . Tusent fünff hundert Zwentzig vñ ein iar . .

Small folio, *with woodcuts; fine large copy in red morocco extra, gilt edges, lined with purple morocco richly gilt, by Belz-Niédrée, with the Seillière arms on the sides* (*Basel*) 1521 21 0 0

The translator was a clerk in the government "Kouffhus" at Berne, and occupied his leisure in translating these tales from the French.

6 preliminary leaves; and 182 numbered leaves of text.

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130 OVIDE, les Metamorphoses, en latin et en français, par Banier, 4 vols. 4to. *with* 141 *fine plates by Le Mire and Basan, genuine first issue, old russia gilt* *Paris*, 1767-71 12 12 0

131 ——— another genuine copy of the first issue, 4 vols. 4to. *fine impressions of the plates, old calf gilt* 1767-71 14 14 0

Beaux exemplaires de PREMIER TIRAGE contenant: 1 frontispiece, 3 pages de dédicace, 4 fleurons sur les titres, 30 vignettes et 1 cul-de-lampe, à la fin du 4e vol. de Choffard et Monnet; 140 figures dessinées par Boucher, Eisen, Gravelot, Leprince, Monnet, Moreau, Parizeau et Saint-Gois, gravées par Baquoy, Binet, Duclos, de Gendt, de Launay, Lemire, de Longueil, Masquelier, Massard, Ponce, Saint-Aubin, etc.

132 PERCEVAL. Tresplaisante et Recreatiue Hystoire du Trespreulx et vaillant Cheuallier Perceual le galloys . . *Colophon at end:* . . Imprime a Paris, pour hōnestes personnes Iehan sainct denys . et Iehan longis, marchans Libraires . . acheue de Imprimer le premier iour de Septembre . Lan mil cinq cens trente.

Small folio, *the title printed in red and black within a woodcut border which bears the initials* B. A.; *old French red morocco extra, gilt edges, by Laine, with his name* 1530 66 0 0

With the four excessively rare leaves of ELUCIDATION DE L'HYSTOIRE DU GREAAL.

The Percival story is one of the most delightful elements in the Arthurian cycle of romance. The hero is the only personage who takes a distinct place as a son of the Cymru; having from his very outset borne the title of *Le Gallois.*

Collation: aa 4 leaves; AA 4 leaves (these are the four leaves of Elucidation); a—v and A—Q in sixes, R in 4 leaves = altogether 128 leaves. The work is usually considered to be perfect in 124.

133 PETRARCA. LI SONETTI CANZONE TRIVMPHI del Petrarcha con li soi Commenti . . *Colophon on last leaf* (*numbered* 158): . . Sonetti e Canzoni . . Gregorio di Gregorii . . M.D.XIX—TRIOMPHI . . *This is the title of the second part. Colophon on last leaf* (*numbered* 184): . . I Triumphi . . transunti da lexempio di quel che scritto di mano propria del poeta . . con li optimi z eruditissimi comentarii de . . Bernardo illicinio . . Venegia . . M.D.XIX . . per Meser Bernardino stagnino . . 2 vols. in 1, small 4to. *with six full-page woodcuts within borders; very fine and very large copy, hf. bd. the edges gilt and goffered* *Venice*, 1519 9 9 0

VERY RARE. Two of the woodcuts contain the rare mark of the baluster—the wood-engraver's signature (— see the Duc de Rivali's work on Venetian illustrated books).

134 IL PETRARCA | *Here the Aldine anchor* | M D XXXIII. Fol. 2: *Paulo Manutio all' eccellente* . . GIOVANNI BONIFACIO *Marchese d'Oria* . . *Fol.* 3 *blank on obverse; on reverse* SONETTI E CANZONI DI MESSER FRANCESCO PETRARCA IN VITA DI MADONNA LAVRA. Fol. 4: *uOi, ch'ascoltate in rime sparse il suono* . . *Fol.* 144 *reverse:* TRIONFI DI MESSER FRANCESCO PETRARCA. *Fol.* 184 *blank.* On fol. 196 ends the Capitolo *Nel cor pien d'amarissima dolcezza* . . 197 *blank. Table on ff.* 198-204. *Fol.* 205 *blank. Foll.* 206-228 *contain glosses on difficult words and phrases. At bottom of* 228 *obverse: Impresso in Vinegia, nella case delli eredi d'Aldo Romano, e d'Andrea Asolano, nell' anno* M.D.XXXIII, *del mese di Giugno.*

Small 8vo. *very fine copy, ruled, in the original Grolieresque binding of olive morocco covered with geometrical and arabesque gold-tooling, a beautiful example of Venetian work done for Aldus* 1533 18 18 0

Unmistakeably done by the best Venetian artist in binding who worked for Grolier. It is an artistic achievement of high order, and would be, if it only bore Grolier's name, cheap at £150.

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135 PHAER (Thomas) *Fol.* 1, *title:* The regi- | ment of life, where- | vnto is added a treatise | of the pestilence, with | the Booke of chil- | dren, newly cor | rected and | enlar- | ged | by Thomas | Phaire. Fol. 199*a*: Imprinted | *AT LONDON,* | *by Ihon Kyngston and Hen-* | *ry Sutton, dwelling in* | *Paules Church-* | *yarde.* | *ANNO DOMINI.* | 1553.

18mo. black letter, *some leaves stained; old blue morocco gilt* 1553 7 0 0

This Thomas Phaer afterwards brought out a translation of Virgil which is a book of permanent reputation among the lovers of Elizabethan literature.

136 PLINIUS. *Fol.* 1: HISTORIA NATVRALE DI .C. PLINIO SECONDO | TRADOCTA DI LINGVA LATINA IN FIORENTINA | PER CHRISTOPHORO LANDINO . . | . . | PROHEMIO. | . . *Fol.* 5: LIBRO PRIMO . . *Fol.* 413*b*: OPVS NICOLAI IANSONIS GALLICI | IMPRESSVM | ANNO SALVTIS . M . CCCCLXXVI. | VENETIIS.

Folio, PRINTED ON FINE VELLUM; *brown morocco, gilt edges* *Venet.* 1476 100 0 0

A splendid example of Jenson's famous press; and the first translation into any vernacular tongue of the great classical encyclopædia which has influenced so many thousands of students throughout all the countries and all the ages.

137 PROMPTUARIUM PARVULORUM, *English-Latin.* *Fol.* 1, *title:* Promptuarium paruulorum cle- | ricorꝫ quod apud nos Medulla grammatice appellatur Scola | sticis q'maxime necessariū . Im | pressū Lōdonijs Per Wynandū | de Worde hac ī vrbe in parochia sancte Brigi | de (in the fletestreete) ad signū solis cōmorātē *Under this, the woodcut mark of the printer, bearing Caxton's* W C *and the name of* wynkyn .de. worde. *Fol.* 70*a*: . . Impressum Lon- | donijs per egregium wynandum de worde | . . | . . | . . | . . M.ccccc . x . die vero . xvij . mē | sis Ianuarij .

Small 4to. black letter, 70 *leaves, printed in double dolumns,* 57 *lines to the column; the last leaf mounted, the names of early owners written on the first and the last leaf; blue morocco extra, gilt edges* *Wynkyn de Worde,* 1510 18 0 0

An early English-Latin Dictionary, written by a Friar of Lynn in the first half of the fifteenth century. There is a prologue by him on the reverse of the title, in which he states that his English was the speech of East Anglia.

138 PSALTER *English, with Music.* *Title:* The whole booke of Psalmes, collected *into English Meter by Thomas* Sternhold, I. Hopkins and others: . . with apt Notes . . allowed accordyng to the Quenes Ma-*iesties Iniunctions.* . . *London by Iohn Day* . . 1565.

Small folio, black letter, WITH THE MUSIC; *the first and last leaves mended; hf. bd. from the Ashburnham library* 1565 12 0 0

VERY RARE. It is one of the earliest issues of the complete Psalter by Sternhold and Hopkins. The first edition is said to have come out in 1562, but no copy is now purchaseable, nor even of the issues of 1563 and 1564. Lord Ashburnham was unable to enrich his library with any issue before this one of 1565.

132 [ROY (William)] *Title,* 2 *lines in red ink:* Rede me and be not wrothe | For I saye no thynge but trothe. | 2 *lines in black ink:* I will ascende makynge my state so hye, | That my pompous honoure shall never dye. | *Here a coloured woodcut of Wolsey's arms surmounted by a cardinal's hat. Under it,* 2 *lines in black ink:* O Caytyfe when thou thynkest least of all, | With confusion thou shalt have a fall. *On the reverse of title:* The descripcion of the armes. | Of the prowde Cardinall this is the shelde . . . *Fol.* 2*a*: To his singuler goode frende and bro- | ther in Christ Master . P. G. N | O. desyreth grace . . . *This preface ends on fol.* 5*a, line* 5. *Fol.* 5*b* ¶ The Author of the worke. | Go forthe lytell treatous . . *Fol.* 72*b*: Christ godds sonne,

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borne of a mayden poore, | Forto save mankynd, from heven descended. | Pope Clemente. the sonne of an whoore, | To destroye man, from hell hath ascended. | *Here a woodcut of the papal tiara, keys, and shield.* | In whom is evidently comprehended | The perfect meknes of oure saveoure Christ, | And tyranny of the murtherer Antichrist.

12mo. *slightly wormed on some of the inner margins; olive morocco extra, gilt edges (by Charles Lewis) with arms on the sides, from the Ashburnham library* *S. n.* (*Strassburg*, 1527) 40 0 0

In Cologne and in Worms, in 1525 and 1526, Roy worked with Tyndale in the production of the English Testament. Then they parted: Roy went to Strassburg, and there with the assistance of Jerome Barlow, produced this *Rede me and be not wroth* in which Cardinal Wolsey and others are fiercely abused for their opposition to the spreading of Gospel light in England. There is praise given to "Strasburgh that noble towne | A cyte of most famous renowne | Wheare the gospell is frely preached." An attentive study of this curious book of verse will give a vivid picture of the state of things in England at the time. His remarks on Cochlæus are of the most bitter kind, that scholar having been the denouncer to Wolsey of the secret Bible-work going on in Cologne and Worms between Tyndale and Roy.

All the available copies of the *Rede me* were seized in Schott's printing office by Hermann Rinck; hence its great rarity.

140 SACHS (Hans) Der Tod ein Endt aller Yrdischen ding. *Here a woodcut of a sick man, Death grasping him on the left, two nurses on the right; hf. morocco gilt*

At end: Gedruckt zu Nüremberg, durch Georg Merckel (1542) 2 16 0

The original editions of the pieces of this celebrated Rhymer are all rare. The date is given in the first two lines of the poem, which describes a vision in the night before New Year's day, 1542.

141 SERVETUS. *Fol.* 1: DE TRINI- | TATIS ERRORIBVS | LIBRI SEPTEM. | *Per Michaelem Serueto, aliâs* | *Reves ab Aragonia* | *Hispanum*. | *Anno* M.D.XXXI. *This treatise ends on leaf* 119. *Leaf* 120 *has a three-line Erratum. Leaf* 121: DIALOGO- | RVM de trinitate | libri dvo. | DE IVSTICIA . . | . . | PER MICHAELEM SERVETO | . . | . . *Anno* M.D.XXXII. *This treatise ends on leaf* 168 *obverse.*

2 vols. in 1, 12mo. *the original edition of these famous Anti-Trinitarian treatises of Servetus; fine copy in red morocco extra (by Padeloup) with the oval book-label of Girardot de Préfond, afterwards in the libraries of Count MacCarthy, Hibbert, and Sir John Thorold* 1531-32 18 0 0

EXCESSIVELY RARE; as might well be imagined, from the fact that the author and his book were both in request, *for burning*, amongst all the Catholics, Lutherans, and Calvinists, who were serving the Lord throughout Europe.

142 SIDNEY. *Title, within a fine woodcut border:* THE | COVNTESSE | OF PEMBROKES | ARCADIA. | WRITTEN BY SIR | PHILIP SIDNEY | Knight. | NOW THE FOVRTH TIME | published, with some new | Additions. | LONDON | Imprinted by *H. L.* for *Mathew* | *Lownes*, 1613.

Small folio, *fine copy in the original richly gilt binding, brown calf, the sides covered with Veneto-Lyonnese ornamentation at the angles and in the centre, the intermediate spaces filled with a series of flory crosslets; the back full gilt, the edges gilt and goffered* 1613 8 8 0

A remarkable copy of a noteworthy edition. It must have been bound for some personage of rank at James I's court.

143 SOLILOQUIUM ANIME. *Fol.* 1: Incipit prologus in soliloquiū aīe. | c Onsolationis grā aliquas sententias deuotas in vnū coacerua- | ui libellū . . *Fol.* 2*a*: mIchi āt adherere deo bonū est . . *Fol.* 38*a*: exaltare quousqʒ . . *Line* 15: . nunc et in perpetuū . AMEN. Post tenebras spo lucem. A. G. | Explicit soliloquiū anime.

Small folio, 38 *leaves, Gothic letter*, 32 *lines to the page; very large and very fine copy in brown morocco extra, gilt edges* (*Utrecht*, 1473) 21 0 0

This extremely rare edition of a work attributed to Thomas à Kempis is placed by Mr. Campbell (Typographie Néerlandaise) under the year 1473 as one of the productions of Keteler and Leempt. These men were the first demonstrable practisers of topography in the Netherlands and their first dated book is of the same year as Mr. Campbell assigns to this book.

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144 STUBBES. The Anatomie of Abuses: Containing, A DISCOVERIE, OR BRIEFE Summarie of such Notable Vices, and Imperfections, as now raigne in many Countreyes of the World: but (especiallye) in a famous ILANDE called AILGNA . . . Made Dialogue-wise by Phillip Stubbes . . Printed at London, by Richard Iones . 16 . August . 1583.

Small 8vo. (12mo.) *fine copy in old gilt russia, from the Lort and Wilbraham libraries* 1583 32 0 0

Second issue, the first having appeared three months earlier. It is EXCESSIVELY RARE—indeed so rare that the only two copies known to Mr. Hazlitt were the one in the British Museum and the one in the Ellesmere library. The only edition accessible to Mr. Turnbull for his reprint was that of 1585.

The author's animosity against all games, sports, and amusements, against Stage plays and handsome dresses, led him to specify in detail a great number of curious particulars concerning the habits and customs and costumes of his time, which are of the utmost interest to modern students of the Elizabethan period.

COLLATION: Signatures a 4 leaves, B—R in eights=altogether 132 leaves.

145 TASSO. GODFREY | of Bulloigne, | or | *The Recouerie of* | Ierusalem. | Done into English Heroicall | verse, by EDWARD | FAIREFAX | Gent. | Imprinted at London by | *Ar. Hatfield* for I. Iaggard | and *M. Lownes.* | 1600.

Small folio, *First Edition*, 200 *leaves; old calf neat* 1600 7 7 0

146 ——— . . . *now the second time Imprinted* . . . Printed by *Iohn Bill* . . 1624

Small folio, LARGE PAPER, *the title within a rich ornamental woodcut border; a fine engraved portrait, half length, of Godfrey as a frontispiece; old calf, arms on sides* 1624 12 12 0

This large paper copy is a grand and imposing volume, in very fine condition.

The translation of Tasso by Fairfax ranks as an English classic of the Elizabethan period. It has always been regarded as a masterpiece of translation; in which the spirit of the original is effectively rendered, while the sense of the language, if not its sound, is accurately followed and represented.

147 TAVERNER (Richard) The confessyon of the faythe of the Garmaynes exibited to the mooste victorious Emperour Charles the . v. in the Councell or assemble holden at Augusta . . 1534. To whiche is added the Apologie of Melancthon who defendeth with reasons inuincible the aforesayd confessyon translated by Rycharde Tauerner at the cōmaūdemēt of Lorde Thomas Cromwell . . . *This title printed within a neat border. Fol.* 200: . . Imprynted at London in Fletestrete by me Robert Redman, dwellynge at the sygne of the George nexte to Saynt Dunstones Churche. CVM PRIVILEGIO REGALI.

Small 8vo. (12mo.) Black Letter; *a remarkably large and fine copy in the original stamped calf binding* (1531) 7 10 0

This work exercised a very considerable influence on the minds of the people in England at a crisis of no slight magnitude in the history of England.

148 **Thames (The River).** BOYDELL (J.) HISTORY OF THE RIVER THAMES, *plates in aquatint*, 2 vols. in 4, folio, ILLUSTRATED WITH 680 ENGRAVINGS, *sumptuously bound in red morocco extra, gilt edges, by Riviere* 1794-96 105 0 0

Boydell's History is the best history of the Thames, and deals exhaustively with persons and events associated with it. There is really no work to rival it.

The following is a List of the additional Illustrations:—

466 Engravings, including 80 coloured plates; Views by Kip and others; plates by Cooke, *India proofs;* Views by Ireland; the Antiquities of London and its Riverain Environs; The Curiosities of Strawberry Hill; etc.

203 Portraits, including many rare mezzotints.

12 Drawings, including 2 Miniatures of John Selden and Archbp. Juxon, by G. P. Harding; Portrait of Catherine of Braganza, in crayons

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£ s.

(*temp.* 1700); 4 Topographical Drawings, by G. H. Shepherd; a Sepia Drawing of the Meeting of Edward IV and Elizabeth Woodville; and 2 Water-colour Drawings by H. Brown, of the Tabard Inn and St. Saviour's, Southwark.

149 TORY (GEOFFROY) L'ART ET SCIENCE DE LA VRAYE PROPORTION DE LETTRES ATTIQUES OU ANTIQUES autrement dictes Romaines, selon le corps et visaige humain, 12mo. *numerous beautiful woodcuts, ornamental letters, etc. fine large copy, morocco, g. e.* VERY RARE *Paris*, 1549 10 10

150 TRACTATUS DE TURCIS. *Fol.* 1*a*: Incipit tractatus quidā de Turcis put ad psens | ecclesia sancta ab eis affligit˜. collectus . . | . . a qbusdā fratrib⁹ ordinis pdi | catorum . . *Fol.* 22*b*: . . Impressus āno dñi . M.cccc.lxxxj. nurē- | berge per conradum zeninger.

Small 4to. 22 *leaves*, 32 *lines to the page; bds.*

Nuremberg, Zeninger, 1481 2 0

This rare piece was issued in three quires with signatures a, b, c, eight leaves to each, but the first and the last leaf being blank have been cut away, leaving 22 printed leaves.

151 **Vellum Printing.** HARMENOPULUS. ΠΡΟΧΕΙΡΟΝ ΝΟΜΩΝ . . Epitome Iuris Ciuilis QVAE LEGVM PROCHIRON ET Hexabiblos inscribitur, authore CONSTANTINO Harmenopulo . . iam primum in lucē ædita cura & studio Theodorici Adamæi Suallembergi . (*Græce*) parisiis . Apud Christianum Wechelum . . M.D.XL. . .

Small 4to. PRINTED ON VELLUM, *and ruled; in the original red leather binding, gilt, from the Crawford and Gennadius libraries* 1540 22 10

Only one other copy on vellum is known: it is in the Bibliotheque Nationale. This work compiled in the fourteenth century is important as being the basis of all law in Modern Greece.

Wechel the publisher presented this vellum copy to "Nicolas Judex," as we see from an inscription on the back of the title.

152 VIRGIL, BY GAWAN DOUGLAS. *Title, within a woodcut border:* THE | . xiii. Bukes of Eneados of | the famose Poete Virgill | Translatet out of Latyne | verses into Scottish me- | tir, bi the Reuerend Fa- | ther in God, May- | ster Gawin Douglas | Bishop of Dunkel ꝛ | vnkil to the Erle | of Angus . Euery | buke hauing hys | perticular | Prologe . | ¶ Imprinted at Londō | 1553. *Fol.* 376 *verso:* . . Finis. *Fol.* 377 (*numbered* ccclxxxi) Ane exclamacion aganis detractouris . . *On the reverse, line* 19: Finis . | To know the name of the translator. | The gaw vnbrokin, mydlit with the wine | The dow ioned with the glas, richt in ane lyne | Quha knawis not the translatouris name | Seik no forther, for lo with lytil pyne | Spye leile this vers, men clepis him sa at hame | Finis.

Small 4to. *having the title mounted and the last leaf mended, nevertheless a fine large and perfect copy, in calf gilt, with the bookplate of George Wilbraham* 1553 30 0

Perfect copies in good condition are extremely rare. COLLATION: title, 1 leaf (which stands for signature a); signatures B—V in eights; X nine leaves; Y, Z, a—z, aa, in eights; bb in seven leaves.

153 VIRIDARIUM Adriaticum, oder, Der um den Venetianischen Golfo florierende Lust Garten, in welchem zu sehen seyn die schönen Blumen, etc. 18mo. *many plates of plants, animals and old Views, old calf* 1686 0 12

On page 50 occurs the plate of the "Avis Diomedea," a Water Bird.

154 VITRUVIUS . . DI | Lucio | Vitrunio | Pollione de | Architectura Li | bri Dece traducti de | latino in Vulgare affi- | gurati: Cōmentati: . . . *This intitulation arranged in triangular form above the large woodcut mark of the printer* Gotardus de Ponte. *Colophon on second leaf from end:* Qui finisse Lopera . . . Impressa nel amœna & delecteuole Citate de Como p Magistro Gotardo da Pōte . . M.D.XXI . .

Folio, *with an immense number of woodcuts; a slight stain in some of the inner margins, the blank margin of the first and last leaf mended; hf. bd.* *Como*, 1521 9 0

First Edition in Italian; VERY RARE. The translator was "Caesare Caesariano citadino Mediolanense Professore di Architectvra et cª," as his name appears on the

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£ s. d.

first page of the text.—The book consists of 192 leaves, of which the first 8 are preliminary, and the remaining 184 bear signatures A—Z in eights.

"Amongst the woodcuts are exhibited some curious representations of Milan Cathedral, which Mr. J. S. Hawkins considered so important, as being the earliest engravings of Gothic architecture known, that he determined to re-engrave them in facsimile; but hearing they formed part of Cesariano's Translation he contented himself with giving copies on a reduced scale in his history of Gothic Architecture. For a long time Mr. Hawkins was unable to obtain even a sight of the work, but finally procured a copy of a volume described by him as 'so scarce that I at present know of no more than two copies besides my own existing in this country, and one of these two is in the Bodleian Library.' Some of the other woodcuts are most interesting. and include an ancient sun-dial, antique baths, the sphere, a ship moved by paddles and various motive powers, architectural instruments, etc. The Commentary is extremely valuable, not only to the mathematician and architect, but also to the painter and sculptor, as it gives rules for colouring and for studying symmetry of proportion, specially mentioning Michael Angelo and other eminent artists. The first mention of the camera obscura, usually attributed to Porta, is also found therein. For the History of Art and Literature Cesariano's notices are highly important, as nearly every page has allusions to, and mention of, names of men eminent in every branch of science."

55 WOLFRAM VON ESCHENBACH. PARTZIFAL AND TITUREL, 2 vols. [Vol. I] *fol.* 1*a*, *column* 1: [I]St zweiffel hertzen nachgebur | Das muss der selen werden sur | Geschmehet vnd gezieret | Ist wo sy parieret | In eines verzagten mannes mut | Also . . *Fol.* 159*b* : . . Seit ich dise mer volsprochen han | Ist das durch ein weib beschehen | Die muss mir süsser worte iehen | M.CCCC.LXXVII. [Vol. II] *fol.* 1, *column* 1 : [ ] N anegenge vñ an | letze. Bist du got e- | ewig lebende. Dein | kraft an vnder setze | Hymel vnd erde hal | tet enbor auff schwebende Dein | ye dein ymer ist gar vngephatet | Sam wirt dein höhe. Braite len- | ge tieffe nimer mer betrachtet. | Wie doch . . *Fol.* 306*b*, *second column*: . . Mit rimen schlecht drei gen- | ge. Seint dise lider worden. Ge-messen in rechter lenge. Weise | vñ wort nach maisterlichem or- | den. Zu kurtz zu lang ein liet vil | wol smachet. Ich wolfram bin | vnschuldig. Ob schreiber recht | vnrichtig machet. | M.CCCC.LXXVII. *Fol.* 307*a*, *column* 1 : Diss seind die capitel diss buchs | Das erste . . *This table ends on* 307*b*, *column* 2, *line* 29

2 vols. folio, 159 *and* 307 *leaves, printed in semi-Gothic minuscules, with Roman capitals* (*the Partzifal printed as verse, the Tyturel as prose*), *double columns*, 40 *lines to the column; very large and fine copy* (294 × 203 *mm*) *in green morocco extra, gilt edges* (*Thibaron*), *from the Seillière library* *S. n.* 1477 175 0 0

56 ——— another copy, *very large and fine* (294 × 201 *mm*) 2 vols. in 1, *with a blank leaf between the two poems; in the original binding* (*mended*) *of stamped calf over wooden boards* 1477 150 0 0

Panzer, Hain, and Graesse describe these volumes as having been printed by Günther Zainer. Brunet suggests the press of Mentelin, and Mr. Proctor unhesitatingly ascribes the book to that famous printer. Mr. Klemm confirms their view, although not on quite identical grounds. Some, however, still think that the question is not satisfactorily disposed of.

The paper-marks are the Gothic ꝑ, the anchor, and a bull's head with a short rod supporting a flower.

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Woodcuts:

£ s.

157 AMMAN'S BOOK OF TRADES, *first edition:* ΠΑΝΟΠΛΙΑ omnium illiberalium Mechanicarum aut sedentariarum Artium genera contenens, ed. Schopper, 18mo. 115 *admirable woodcuts, the name of each trade in Latin and German on the top and Latin verses below them, a fine tall copy in old calf* *Francof.* 1568 15 0

With the bookplate of Geo. Thos. Robinson.

——— another copy, 115 *woodcuts,* 1568—Holbein Imagines Mortis, *with* 51 *fine woodcuts, Lugduni,* 1547—in 1 vol. 18mo. *vellum* 1547-68 20 0

With the bookplate of the Honorable P. Ashburnham. In the same year (1568) appeared also a German edition of the Book of Trades, slightly varying from the Latin edition.

158 AMMAN (Jost.) DE OMNIBVS ILLIBERALIBVS SIVE MECHANICIS ARTIBVS, HVMANI INGENII sagacitate . . adinuentis . . AVCTORE hartmanno SCHOPPERO . . Francofvrti ad Moenvm . . M.D.LXXIIII. 12mo. 132 *pretty woodcuts by Amman; calf gilt* 1574 6 6

An old hand has written at the top of each illustration the English name of the trade or craft depicted. Among these are the Typefounder, the Goldsmith, the Etcher, the Wood-engraver, the Printer, the Papermaker, the Bookbinder, the Illuminator, the Glasspainter, the Glassmaker, the Embroiderer, the Gem-cutter, the Mint-worker, and so on; all represented as engaged in their regular handiwork.

159 CATALONIAN POPULAR WOODCUTS. A volume made up of cuttings from Spanish books, *chiefly ballads and Broadsides; and the vulgar literature of Catalonia, containing woodcuts of Saints, Martyrs, Bullfighting, Streetcries, Processions, etc. many of them coloured; also a collection of old woodcut initials; neatly mounted in a blank book, vellum cover; lettered in pen and ink on the outside* "Llibra de la Gransa comensa en 1802" *About* 1700-1830 1 8

A very curious and interesting collection.

160 CELTES (Conrad). Conradi Celtis Protvcii primi inter Germanos imperatoriis manibvs poete lavreati Qvatvor Libri Amorvm . . *Colophon:* Absoluta . . Anno MD. noui seculi II. kalē. Febru. Impressa autem Noribergæ eiusd' anni Nonis Aprilibus . Sub priuilegio Sodalitatis Celticæ . . A P.

Smallest folio (4to.) *in Roman letter, with* 9 *woodcuts, full-page size, and a folding view of the city of Nürnberg; large copy in bds. with the engraved bookplate of Geo. Tho. Robinson*

Nürnberg [*privately printed in the Ædes Pirkheimerianæ,*] 1502 32 0

Three of the woodcuts are certainly by Dürer; the one on the back of the title, which represents Celtes presenting his book to the Emperor; the figure of Philosophy, which bears the artist's mark (a D within an A); and the one on the last page of the book representing Apollo and Daphne, which bears the escutcheons of Pirkheimer and his wife.

COLLATION: a, b, in eights; c, d, in sixes; e, f, eights; g, four; h, six; i, eight; k, six; l, m, eights; n, six; o, p, q, eights; r, six leaves. Besides these 120 leaves there is a folding double-leaf View of Nürnberg between m 2 and m 3.

161 CHRONICON TVRCICORVM, In quibus TVRCORVM O-RIGO PRINCIPES . . exponuntur . . TOMVS PRIMVS [secundus et tertius] omnia . . exposita a . . Philippo Lonicero . . Francoforti ad Mœnvm, M.D.LXVIII.

3 vols. in 1, small folio, *over* 200 *fine woodcuts from the designs of Jost Amman; bound* 1578 2 16

162 DAMHOUDER. Practiqve Ivdiciaire es cavses criminelles, tres vtile et necessaire a tovs baillifz, prevostz seneschavx . . Autheur Messire Iosse de Damhoudere . : E. Anvers, Chez Iehan Bellere . . M.D.LXIIII . .

Small 4to. *numerous remarkable woodcuts illustrating crimes and their punishments, and the incidents of judicial process; fine copy in limp vellum* 1564 4 10

163 DER TEUTSCH CICERO . . . Ersehen vnd widerfleyssig gedrügkt, Anno M.D.XXXV. *Fol.* 166: . . Gedrügkt vnd vollendet in der Kayserlichen Statt Augspurg, dürch Heinrich Steyner . . M.D.XXXV. —OFFICIA M. T. C. Ein Buch, So Marcus Tullius Cicero der Römer, zu seynem Sune . . geschriben . . *Fol.* 99 *verso*: . . Augspurg durch

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Woodcuts—*continued.* £ s. d.

Heynrichen Steyner . . M.D.XXXII. jar. *Fol.* 100 *blank.*
2 vols. in 1, sm. folio, *with* 231 *large woodcuts* (128 + 103) *by Scheuffelein, Burgmair, and others; green morocco extra, gilt edges* 1532-35 16 16 0

Two of the most splendidly and richly illustrated volumes ever produced in Germany. The contents of the first volume are Aretino's Life of Cicero; Cicero's works: De Senectute, Tusculan Questions, de Amicitia; Johann von Schwartzenberg's von dem Zutrincken, his Poem on Robbers, his Memorial der Tugent, and his Kummer Trost. The second volume contains Cicero's officia. The translations were done by or for the Lord of Schwartzenberg, and his own original works added; and the whole compilation made after the death, in 1528, of that nobleman, whom the editor calls *der Teutsch Cicero.* His portrait, reduced from Albert Dürer, is given in each part.

164 PLAUTUS. *Title:* M. Plauti linguae latinae Principis comoediae . XX. . . cōmentationibus ornantur . . *Colophon on last page:* Impressum Venetiis per Lazarum soardum . . M.D. XI.
Small folio, *title within an elegant woodcut border, a beautiful full-page woodcut of a theatrical performance on the tenth leaf, and numerous small woodcuts of scenes from the plays scattered throughout the text; very fine copy in red morocco, gilt edges* . *Venet.* 1511 14 0 0

A very handsome volume in the best possible condition.

165 PRONOSTICATIONE. *Title:* Pronosticatione in uulgare rara & piu non udita . . . Et durera piu anni: cioe insino a lanno. M. CCCCC. LXVII. *This intitulation in ten lines above a woodcut of* y h s *on a black ground. Fol.* 32*a*: . . Impressa in Venetia nel anno. M. CCCCC. XI. adi. xx. Octobrio cauada da unaltra stampada in Modena per maestro Pietro francioso nel anno. M. cccc. lxxxxii. adi. xiiii. de Aprile. Small 4to. *with* 45 *remarkable woodcuts; very fine copy in crimson morocco extra, gilt copy, from the Ashburnham library* *Venice,* 1511 24 0 0

The text is derived from that of the German Lichtenberger, but the woodcuts are Venetian and of good quality. Even the inferior later editions are costly, but this early one combines rarity and artistic value in its designs.

166 LA RAPPRESENTATIONE | DI SANTA CICILIA VERGINE, | ET MARTIRE. | *Nuouamente ristampata.* Small 4to. 12 *leaves, some lines of text on the bottom of the third leaf torn away, but the woodcuts of that leaf uninjured; with* 18 *beautiful Florentine woodcuts, from blocks which were cut about* 1495; *bds.* *S. n.* (*Florence or Siena, about* 1550) 16 0 0

This is an edition of exceptional value and beauty. Not one of the seventeen blocks had been lost, so as to necessitate the production of a copy, and the impressions are all fairly good, in some cases excellent.

The book is formed of a single sheet of 12 leaves, with the signature A. The real number of blocks is 14, but two of them appear twice, and one three times; by which the total number of impressions is made eighteen.

167 TURRECREMATA. *Fol.* 1 *blank. Fol.* 2*a* (*under a design of the Creation*): Meditationes Reuerendissimi patris | domini Iohannis de Turrecremata Sa- | crosancte Romane ecclesie Cardinalis posi | te et depicte de ipsius mandato in ecclesie | ambitu sancte Marie de Minerua Rome | . . . *Fol.* 49*b*: . . contemplationes supradicte . . | . . | . . | . . impresse p | iohannem numeister clericum magun | tinū Anno dni Millesimoquadringen- | tesimoseptuagesimonono . . | . . sunt consummate.
Small folio, *with* 34 *engravings* (*metal or wood*) *within borders; slightly waterstained, but a fine large copy in brown morocco* (*Mentz*) 1479 320 0 0

One of the most interesting and precious volumes of early engraving. Three editions were printed by Ulrich Hahn of woodcuts from Fra Angelico's pictures in the Minerva Church at Rome, and Numeister (who had left Foligno) was in Rome when the third edition

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Woodcuts—*continued.* £ s.

of those rude woodcuts appeared. He was then about to return to Mentz, and he evidently took with him a fresh set of designs drawn by himself after the same pictures. He cut them on metal (or wood) at Mentz, and produced the above edition in 1479, the text being in Gothic types manifestly imitated, both in size and shape, from those of the Mazarine Bible. To the illustrations Numeister gave a strongly Italian air by framing them within borders on which there is a pattern in white on a black ground of foliage twining round a straight stem, with a flower at each angle.

The illustrations are as follows: 1 The Creation; 2 God and Man; 3 Adam and Eve and the Serpent; 4 The Annunciation; 5 The Nativity; 6 The Circumcision; 7 The Adoration of the Magi; 8 The Presentation in the Temple; 9 Flight to Egypt; 10 Christ among the Doctors; 11 Baptism in the Jordan; 12 The Temptation; 13 Peter receiving the Key; 14 In the Garden; 15 Washing the feet of the disciples; 16 The Last Supper; 17 The Betrayal; 18 Led before Caiaphas; 19 Crucifixion; 20 The Women at the Sepulchre; 21 Christ in Limbo; 22 Resurrection; 23 Feed my lambs, feed my sheep; 24 The Ascension; 25 Descent of the Holy Ghost; 26 Procession of the Sacrament; 27 The Trinity; 28 The Tree of St. Dominic; 29 St. Sixtus; 30 Assumption of the Virgin; 31 Christ in glory; 32 The Assembly of the Blest; 33 The Sacrifice of the Mass; 34 The Symbols of Christ.

168 ROSARIO. *Fol.* 1*a*: Rosario della gloriosa vgīe maria. This intitulation *above a large woodcut, in the middle of which is the letter* P. *Fol.* 1*b*: Licētia de monsignor patriarcha . | . . *Fol.* 3*a*: Licentia del padre inquisitore . | . . *Fol.* 23*a*: Questo sacro rosario . . | . . nella Inclita cita de vene- | tia . . p Marchio Sessa | ꝛ Piero di Rauani . . | M.D. xxij. adi. xxvii. de marzo . . *at foot is the cat-and-mouse mark with the letters* M. S. *Foll.* 253*b*-256*a contain the Tavola.*

Small 8vo. (12mo.) *with the earliest impressions of the* 189 *woodcuts* [*from the designs of Alberto Castellani*]; *large and very fine copy in the original stamped Venetian binding, from the Ashburnham library* 1522 24 0

It is said that an edition exists of the date of 1521, but no one seems to have seen it. This is the first edition known to Brunet and others; and the Duc de Rivoli, although he registers two issues, of 1521 and 1522, does not appear to have seen either.

The author of the text was "Alberto Castellano veneto," a Dominican monk, whose name appears in the Inquisitor's licence, and in his own *Epistola proemiale.* He seems to have been likewise the designer of all the woodcuts, as he had already been of those in the Missale Romanum of 1509.

169 WALLHAUSEN (Iean Iaqves de) Art de Chevalerie. *Comprenant,* APRES VN ADVERTISSEMENT . . *L'instruction de touts auantages & dexteritez, necessaires a chascun Cheualier . . . Imprimé a Francfort par* PAUL IAQVES . . M.DC.XVI. Small 4to. *title within a handsome engraved border, with* 13 *fine folding plates of Battle-scenes and Cavalry exercises, engraved by* EBERHARD KIESER; *fine copy in the original gilt vellum binding* 1616 12 12

This is a rare book; the text of which is by a man who had his training under Maurice of Nassau. He published it simultaneously in French and in German.

170 RIVOLI (le Duc de) Etudes sur l'Art de la Gravures sur bois à Venise: LES MISSELS imprimés a Venise de 1481 à 1600 . . 5 parts forming 1 vol. square folio, *with* 5 *copperplates and* 350 *facsimiles of the woodcuts, initials, and marks in the books described; in parts* *Paris*, 1894-96 4 4 0

A sumptuous and magnificent work which must henceforward rank as the standard authority upon its subject amongst students of artistic bibliography. Only 300 copies were printed, at the publishing price of 250 francs for each of the less expensive variety of copies.

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LORD MORLEY'S

AND OTHER

ILLUMINATED MANUSCRIPTS

£ s. d.

71 THE AQUAVIVA OFFICES. VERBA DIVINA AB ANDREA MATTHÆO AQUIVIVO DUCE ADRIANORUM quotidie fieri solita, ab semet eodem pro sua pietate ordinata. SVMMVS PONTIFEX Authoritatem suam et indulgentias quisquis recitauerit, adiecit.

Small folio, A GLORIOUSLY ILLUMINATED MS. ON FINE VELLUM, 414 *leaves*, RICHLY AND SPENDIDLY DECORATED WITH MINIATURES, BORDERS, AND INITIALS, IN A MOST BRILLIANT AND REMARKABLE STYLE, *bound in Italian red morocco gilt in the style of Le Gascon's time* (*about* 1660)

1518 400 0 0

A most striking and remarkable volume formerly in the Cassano collection, and lately in that of Lord Morley. Andrea Matteo Aquaviva, Duke of Atri and Teramo, was a man who had retired from public life and employed himself in study. He made this compilation of offices for private devotion and presented it to Leo X, whose letter, giving authority for the use of the book by the Duke and his friends, is written on leaves 2, 3, and also near the end of the text. In a small escutcheon on a couple of the finer pages of pictures the letter T, in gold, may be observed. It seems to indicate the artist, who may have been Taddeo, the famous illuminator, who worked for Leo X. The borders of the text pages are of the well-known pattern of branchy arabesque winding and interlacing over a ground of blue, green, and red. The miniatured pages are of very different style, being in compartments on varying grounds of deep rich colours, which become almost sombre in their expression. The main picture is generally framed within an arch and contains several figures. Then the border is divided into a number of compartments, in each of which a smaller miniature is painted, and these sometimes comprise several figures. The general impression one receives from these pictured pages is that of a wonderful richness and variety.

On the first page of miniatures, the central picture shews the Virgin in her oratory, this being part of a building which rises in arcades and towers above her, with a tesselated passage leading to an arched gate-

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way in the background, in which we see St. Joseph walking. In the foreground are a chained monkey and a cat; perched on the wall above the Virgin is a peacock; in mid air on the left, Gabriel is floating downwards, and in the upper sky we see him receiving his message from the Almighty.—The compartment below the centrepiece is cut by a lozange, within which is a picture of the Espousal of Joseph and Mary, in which there are ten figures. In each of the four outer corners of the page there is a figure of a saint or patriarch. Arabesque work on a red or a blue ground occupies the spaces between each of these cornerpieces. Over the arabesque on the left is painted a picture of Joseph's dream, with an angel; lower down, Mary and Joseph and the cot; this being balanced on the right-hand side of the page by a picture of the Tiburtine Sibyl.

On the second page of miniatures, the chief picture represents the Nativity, with the Adoration of the Shepherds,—comprising in all fifteen figures and a landscape. The minor picture below contains nine figures, including apparently Herod and the Wise Men, and the Three Kings, with attendants. In one of the borders four naked boys are climbing up a tree, round which a vine is wreathing.

On the third pictured page there is only the one large miniature. Through a magnificent arched portal we see the Garden, with trees and a marble fountain, and in the foreground just below the door the naked figures of Adam and Eve, with the sworded Angel driving them forth. This is a very remarkable painting, executed with great skill and ability.

On the fourth pictured page, the borders are formed of Raphaelistic arabesques, painted green or red or pink or blue, upon a gold ground. There are seven pictures altogether. The main one is Christ speaking to his followers in the temple, with eleven figures. The next picture shews sixteen figures in a meeting outside the gates of Jerusalem. In another is the Temptation of Christ by Satan; in another the Bearing of the Cross, two figures. The administration of the Sacrament, with three figures; a monk admonishing a penitent, two figures; and an assembly of apostles, six figures.

On the fifth, the main picture is the Resurrection, with a landscape, Jerusalem in the background, and six figures, including the Angel at the tomb, speaking with the two Maries. In the minor division there are three compartments, each with its picture, and containing altogether ten figures. Round these compartments there are other figures, a King, an Evangelist, Angels with organs. In the border above, and on right and left, there are several compartments, each with its little painting of two or more figures (Christ releasing the souls, Jonah with the ship and the whale, etc.).

On the sixth, the Fall of Lucifer is the main picture, in which there are twenty-eight figures. There are five minor pictures in compartments below.

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On the seventh, there is a picture of a man kneeling before a Bishop, who advises him to accept the tiara which is being brought forward. Nine or ten figures. Another represents the streets of Nineveh, with Jonah and four other figures. Mary Magdalen washing the Saviour's feet; four figures. The return of the Prodigal, three figures; and three others with single figures.

On the eighth, the Descent of the Holy Ghost, a large picture with sixteen figures. The borders are occupied in each upper corner by a cherub, by musical instruments and gold-set gems on the sides, and below, a warning Prophet.

On the ninth, there are pictures in eleven compartments, representing distinct scenes in the life of Mary, the compartments being formed by architectural decoration.

There cannot have been many copies executed of this book, for, notwithstanding the Pope's licence and the years of indulgence promised, it would never have won general approbation. This may have been the only one, done for the Duke himself; whose arms are found in the border of the first page of Miniatures. He died eight or nine years after the work was done.

72 OFFICIUM BEATE MARIE VIRGINIS . . 12mo. ILLUMINATED MS. ON FINE VELLUM, 165 *leaves*, 14 *lines to the page, written in a handsome Italian Gothic, with exquisite decoration in Renaissance style, the fully-painted pages of* MINIATURES *being divided into compartments, in each of which there is a beautiful floral arabesque or a picture upon grounds of gold; bound in old Tuscan red morocco extra—a charming book* *About* 1490-95 200 0 0

This lovely little volume is of a style that rarely occurs for sale. It is of Tuscan character, and exhibits the style of Florentine illumination during the last decade of the fifteenth century, with great beauty and charm both of colour and design.

Leaves 1-12 contain the Kalendar, which contains nothing of a specially local character. Leaf 13 is superbly painted. The central division is in three compartments. On a ground of azure the title is written in gold; below it on a ground of metallic gold is the initial D, painted and floreated, and within its open oval a picture of the Virgin and Child. Beneath the D on the azure ground of the third compartment, the first words of the text *Domine labia mea aperies* are written in gold. Next, the border is in four sections upon a ground of pale gold, and encloses six medallions, four of which represent Hebrew prophets, and are in ordinary style; two represent classical busts of marble on a background, and are marked M. C. and E. A. In the middle upper section of the border there is an I H S between flowers; in the corresponding space below, an escutcheon supported

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by two cherubs.—On another page there is an initial enclosing two figures, and, at the side, a charming little Florentine border.—On another page a figure of the Virgin within an initial D.—On another a gold classical bust on black in a medallion.—On another a white bust of Lucretia on black in a medallion.—On another a head of Christ.—On another a rich border and St. Apollonia in the initial.—Two leaves further on two more figures connected with borders; and again two cherubs at the foot of a border.—Next, two figures in an initial, and a border.—Again a rich border, a bearded man playing a musical instrument.—Fanciful figures on three pages.—A rich border, the Virgin within an initial D.—Four pages with fanciful figures.—A brilliant whole border, enclosing a white bust on black, with the letters C. F., a standing figure of St. Catherine within the initial D.—Two pages with figures.—A splendid page with a border enclosing a naked half figure; a female saint in the initial C.—A medallion of a white bust on black.—Five pages with figures and two with pretty borders.—Two cherubs supporting an I H S.—Four pages with figures, and one with a mask.—A magnificent page in compartments. On two bands of rosy red, the title and the beginning of the Penitential Psalms in gold; a bust of David with a musical instrument between them . . In the border below, David with Goliath's head; in medallions, two classical busts white on black and four Saints.—Seven pages with small figures.—Another splendid opening page with a skeleton white on black, the title and first words of the Office for the Dead in gold upon a rosy red ground, six small pictures in medallions, and a floral border on gold—Several pages with small figures and borders.—Hours of the Cross, wanting the first leaf.—Opening page of the Office of the Holy Ghost with an initial containing several heads, and an arabesque border in white on gold enclosing a classical bust white on black, lettered M. C.

The above is an imperfect recapitulation of the rich and numerous examples of decoration in this charming MS. It may have been the work of Sigismundo dei Sigismundi of Carpi, who usually laboured in Florence at the period.

173 HEURES DE MARGUERITE DE FRANCE, DUCHESSE DE SAVOIE. *Fol.* 1: *an Italian hymn beginning:* Quando spuntava il Soll dall' Orizonte . . *Foll.* 2-18 *contain Almanac and Calendar. Foll.* 19-20 *beginning of Gospel of St. John. Fol.* 21 *has the royal arms of France on obverse, the ducal arms of Savoy on reverse. Foll.* 22-25 *contain the Lord's Prayer, the Hail Mary, the Creed, etc. Foll.* 26-31 *the Gospel-sequences. Fol.* 32 *a title-page:* Hore beate Marie virginis secundum vsum Romanum . . *Fol.* 113: . Finis. *Fol.* 114 *contains a picture only.*

Smallest 4to. BEAUTIFUL ILLUMINATED MS. ON VELLUM,

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£ s. d.

written in Italics within decorative borders of floral or arabesque design on a gold ground; with 18 MINIATURES, *mostly full-page size; in old French olive morocco extra, gilt edges* 1559 52 10 0

The colouring is more florid and regular, the design more correct and skilful, than we find them in the work of the fourteenth and fifteenth century. There are some people who prefer art in its earlier stage; there are others who prefer it in its later, and to these the pictures in the above Book of Hours will be a joy for ever. The MS. was written and illuminated for Marguerite de France, Duchesse de Berri, daughter of Francis I, on the occasion of her marriage with Emmanuel-Philibert Duke of Savoy, in 1559.

174 HEURES D'EVREUX. *Foll.* 1-12 *contain the Kalendar. Fol.* 13 *cut out. Fol.* 14-17 *contain the Gospel Lessons. On fol.* 18 *the Hours of the Virgin begin; they end on fol.* 128. *Foll.* 129-141 *contain the Hours of the Cross and Commemorations of Saints (apparently unfinished).*

Smallest 4to. MS. ON VELLUM, *written within borders of floral style upon a gold ground; with* 19 *large* MINIATURES, *and numerous illuminated initials; bound in velvet, with gold clasps* *About* 1480 24 0 0

In the Kalendar, on Jan. 31, we find St. Gaud, and on Aug. 11 and Sept. 5, St. Taurin. They both appear together in the Litany, along with Aquilinus and Laudulphus. As all these four Saints were early Bishops of Evreux, there could be no better testimony to the origin of the book.

175 OFFICIUM B. V. M., SANCTE CRUCIS, ETC. 16mo. MS. IN AN ITALIAN GOTHIC HAND ON FINE VELLUM, 238 *leaves, with* 17 ILLUMINATED FLORAL BORDERS, *and* 11 *initials* HISTORIATED WITH SMALL MINIATURES; *in an early Venetian binding, overportions, a little damaged, but having the sides decorated with gilt tooling* 1460 6 6 0

The date is ascertainable by the diagrams at the beginning for finding the golden letter, etc. The scribe copied them from an older book with the date 1300 on them. The owner, or some one of his time, added new diagrams with the same object, on which the first year appears as 1461. This agrees with the entry of Benardino da Siena in the Kalendar.

On the page preceding the text is a drawing of a hand marked with musical notes.

176 HEURES DE ROUEN. *Foll.* 1-12 *contain the Litany. Foll.* 13-28 *the Gospel Lessons and the two Prayers* Obsecro te *and* O intemerata. *On fol.* 29 *begin the Hours of the Virgin which end on fol.* 78. *Fol.* 79 *blank. Foll.* 80-87 *contain the Matins of the Cross and of the Holy Ghost. Foll.* 88-141 *contain the Penitential Psalms and the Office for the Dead. Foll.* 142-145 *a Confession of Faith and Prayer in French, beginning:* Mon benoit dieu ie croye de cueur et confesse de bouche.

12mo. MS. ON VELLUM, 17 *illuminated floral borders with* 8 *pages of* MINIATURES; *in an old calf binding of Lyonnese*

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£ s. d.

style (about 1560-70) *stamped with gold tooling and figured centrepieces; silver clasps* (*Rouen*) *about* 1460-65 21 0 0

The origin of this book is shown by the entries in the Calendar of St. Hugues (9 April), St. Romain (23 Oct.);—who were both Archbishops of Rouen. In the Litany, Mello, Romanus, and Audoenus, are invoked in immediate succession—all of them Bishops of Rouen.

177 HEURES DE LA VIERGE, square small 8vo. ILLUMINATED MS. ON VELLUM, 208 *leaves, with* 23 MINIATURES, *and as many floral borders in which grotesque and other figures are painted; numerous illuminated initials with small sprouting borders of ivy leaves; in an exquisitely fine olive morocco binding done about* 1610-20 *in the so-called Eve style, and gilt with sprays of foliage, twining curves with dots, and palm leaves enclosing monograms of the original owner —a charming book Probably written in Artois about* 1430-40 80 0 0

Leaf 1 was originally blank; but a later hand (about 1470-80) added the office of St. Barbara. Leaves 2-13 contain the Kalendar all in French, but clearly showing that it was written in Artois or Picardy. Leaves 14-19 are later than the body of the book; they contain a picture of St. Christopher and some French prayers, exhibiting words like *dechepvoir, merchy, doulche mere.* Leaves 20-26 contain the usual Gospel lessons. 27-29 are commemorations of Saints. 30 contains additions by a later hand. On leaf 31 begin the Hours of the Virgin; on 84 those of the Cross; on 87 the Quinze Ioies in French, ending on leaf 92. 93 is a later addition: Commem. of St. Margaret. Leaves 94-112 the Penitential Psalms; 113-160 the Office for the Dead; 160-162 commemorations, etc. *unfinished.* Leaves 163-183 contain various Devotes Oresons in French, with such words as *anonchier, coses* (for *choses*), *beneychon* (for *benoison* or *benediction*), *ochire* (for *occire*), etc. Leaves 184-198 are Hymns in French. One of these is said to be by *maistre iehan gerson.* Leaves 199-203 are commemorations of Saints. 204-208 are later additions. The colouring in the pictures is more remarkable than the design, but there are some good pictures in the book.

178 GOSPELS OF LUKE AND JOHN *in Greek*, square 12mo. EARLY BYZANTINE MS. ON VELLUM, 155 *leaves, usually having* 17 *lines to the page; red velvet* *About A.D.* 1090-1100 20 0 0

With the breathings in the semi-H form; no divisions between the words; the dative iota always adscript on the line, the β always shaped *u*; and the final ς always formed like a Roman C. Seven leaves are missing; namely, one in each of the following places: between 28-29, 34-35, 50-51, 56-57, 60-61, 72-3; and the last leaf of John.

179 EVANGELIARIUM *in Greek*, square small folio, MS. on vellum, 164 *leaves written in large bold letters in double columns,* 25 *lines to the column, with numerous illuminated initial and section-headings in gold; not perfect, red velvet* *About A.D.* 1150-60 20 0 0

The breathings are curves; the dative iota is wholly omitted; the β is always shaped *u*; the final ς has always the same shape as the initial (σ); there are no divisions betweeen the words; and the writing hangs from the line.

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Roxburghe Club Publications—*continued.*

30. THE Owl and the Nightingale, a poem of the 12th century, with introduction and glossary by Joseph Stevenson, £4. 15*s* *Sir Stephen Richard Glynne*, 1838

31. ILLUSTRATIONS of Ancient State and Chivalry, *plates on India paper of Tournaments, very scarce*, £10. 10*s* *Benjamin Barnard*, 1840

32. MANNERS and Household Expenses of England in the 13th and 15th centuries, £2. *Beriah Botfield*, 1841

33. BLACK PRINCE (the) an Historical Poem, written in French by Chandos Herald, with a translation and notes by the Rev. H. O. Coxe, £2. 1842

34. HOUSEHOLD BOOKS of John (Howard) Duke of Norfolk and Thomas (Howard) Earl of Surrey, 1481-90, edited by PAYNE COLLIER, £5. 1844
Printed from MSS. formerly in the possession of the Duke who was killed at Bosworth.

35. HISTORICAL PAPERS, part 1, edited by P. Bliss and B. Bandinel, 15*s* 1846

36. CRONIQUE D'ESCOCE, LA VRAIE, pretensions des Anglois à la Couronne de France. Diplome de Jacques VI, Roi de la Grande Bretagne. Drawn from the Burgundian Library, by Major R. Anstruther, 30*s* 1847

37. THE ALLITERATIVE Romance of Alexander, edited by the Rev. J. Stevenson, £2. 10*s*; *in cloth*, 24*s* 1849

38. LETTERS and Dispatches from Sir H. Wotton to James I and his Ministers, 1617-20, *in cloth*, £1. 1850

39. FIVE Old Plays, from copies either unique or of great rarity, by J. PAYNE COLLIER, £4. 1851

40. THE AYENBITE of INWYT, written in the dialect of the County of Kent, by Dan MICHEL, of Northgate, in the year 1340, now first printed from the autograph MS. in the British Museum, edited with a Glossary by Rev. JOS. STEVENSON, 25*s* 1855

41. JOHANNIS de Garlandia de Triumphis Ecclesiæ Libri Octo. A poem of the 13th century, edited by Th. Wright, 30*s* 1856

42. DRAYTON (Michael) Poems, edited by J. P. Collier, £2. 2*s* 1856

43. KING EDWARD THE SIXTH'S Literary Remains, edited from his autograph MSS. with historical notes and biographical memoir, by J. G. NICHOLS, 2 vols. £2. 10*s* 1857

44. SEYNT GRAAL, or The Sank Ryal. The History of the Holy Grail, partly in English verse by Henry Lonelich, and wholly in French prose by Sires Robiers de Borron. Edited by F. J. Furnivall. 2 vols. £6. 1861-63

45. PARTONOPE OF BLOIS. The old English Version of the Romance of Parthenopex, Count of Blois (in Verse), edited, for the first time, by the Rev. W. E. Buckley, 20*s* 1862

46. GENERIDES (Syr) a Royal Historie, edited by FURNIVALL, *printed on hand-made paper*, £1. 4*s* *Hertford*, 1865

47. HERD. Historia quatuor Regum Angliæ heroico carmine conclusa authore Jo. Herdo, ed. Th. Purnell, 18*s* 1868

48. PILGRIMAGE of the Lyf of Manhode from the French of Guillaume de Deguileville, edited (with notes and a glossary) by W. A. Wright, 35*s* 1869

49. HOOKE. Correspondence of Col. Hooke, Agent from the Court of France to the Scottish Jacobites, 1703-1707, edited by Macray, 2 vols. 25*s* 1870

50. MYSTÈRE (le) de Saint Louis, Roi de France, publié pour la première fois par Francisque-Michel, *pp.* 413, *with* 4 *pp. of facsimiles of the original*, £2. 4*s* 1871

51. PARTONOPE OF BLOIS, a fragment of, from a MS. at Vale Royal in the possession of Lord Delamere, *with facsimile*, 5*s* 1873

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54. HISTORY OF GRISILD the Second, a narrative in verse of the Divorce of Queen Katherine of Arragon, written by William Forrest, edited from the Author's MS. by the Rev. W. D. Macray, 30*s* *J. B. Heath*, 1875

55. BARNFIELD (Richard) Complete Poems, with introduction and notes by A. B. Grosart, *front. and facsimiles of the original MS. and of the titles of original editions*, £2. 1876

56. APOCALYPSE of S. John the Divine, edited from a MS. in the Bodleian Library (by the Rev. H. O. Coxe), 4to. *xxviii pp. of Preface, and* 46 *pages of coloured Facsimile*, £8. 1876

57. —— the same, PRINTED ON VELLUM, *in drop case*, £10. 10*s* 1876
The original MS. is an interesting relic of English art at the end of the thirteenth or beginning of the fourteenth century. Of a book of this kind, a copy on vellum is of much greater interest than in most cases of such typographical luxury.

58. List of Members, Catalogue of Books; Rules, £2. 2*s* 1880

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Roxburghe Club Publications—*continued.*

59. HARINGTON (Sir John) Tract on the Succession to the Crown (1602), printed for the first time, with notes, etc., by Clements R. Markham, *with portrait*, 30*s* 1880

60. LAMPORT GARLAND (A) from the Library of Sir C. E. Isham, comprising four unique works hitherto unknown, *plates of arms*, £4. 10*s* 1881

Containing: Emaricdulfe, by E. C. 1595; Celestial Elegies, by Thomas Rogers, 1598; Vertues Due, by T. P. Gentleman, 1603; Commemoration on Sir Christopher Hatton, by John Phillips, 1591.

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62. HALL. The Kings Prophecie: or Weeping Ioy . . . By Ios. Hall, *with frontispiece representing the old Rectory at Halstead, Suffolk*, 18*s* 1882

A poem on the accession of James I. The author, who was afterwards Bishop of Norwich, built the above-mentioned Rectory.

63. QUATUOR Sermones, reprinted from the first edition, printed by William Caxton at Westminster, *with a facsimile of a page of the original*, 21*s* 1883

64. LIFE and Martyrdom of Saint Katherine of Alexandria, now first printed from a MS. of the Early part of the fifteenth century in the possession of Henry Hucks Gibbs, with preface, glossary, etc. £2. 10*s* *Alban George Henry Gibbs*, 1884

65. BEAUMONT PAPERS. Letters relating to the Family of Beaumont of Whitby, Yorkshire, 15th to 17th cent., edited by Rev. W. D. Macray, 12*s* 6*d* 1884

66. PETRARCH. The Triumphs of Petrarch, translated by Henry Parker Lord Morley, 1554, 30*s* *Sir Stafford Henry, Earl of Iddesleigh*, 1887

67. STUART PAPERS relating chiefly to Queen Mary of Modena and the exiled Court of King James II: printed under the superintendence of Falconer Madan. 2 vols. *with facsimiles*, £2. 16*s* 1889

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70. LE PELERINAGE DE L'AME, de Guillaume de Deguileville. Edited by J. J. Stürzinger; *with* 18 *coloured plates*, £10. 10*s* 1895

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